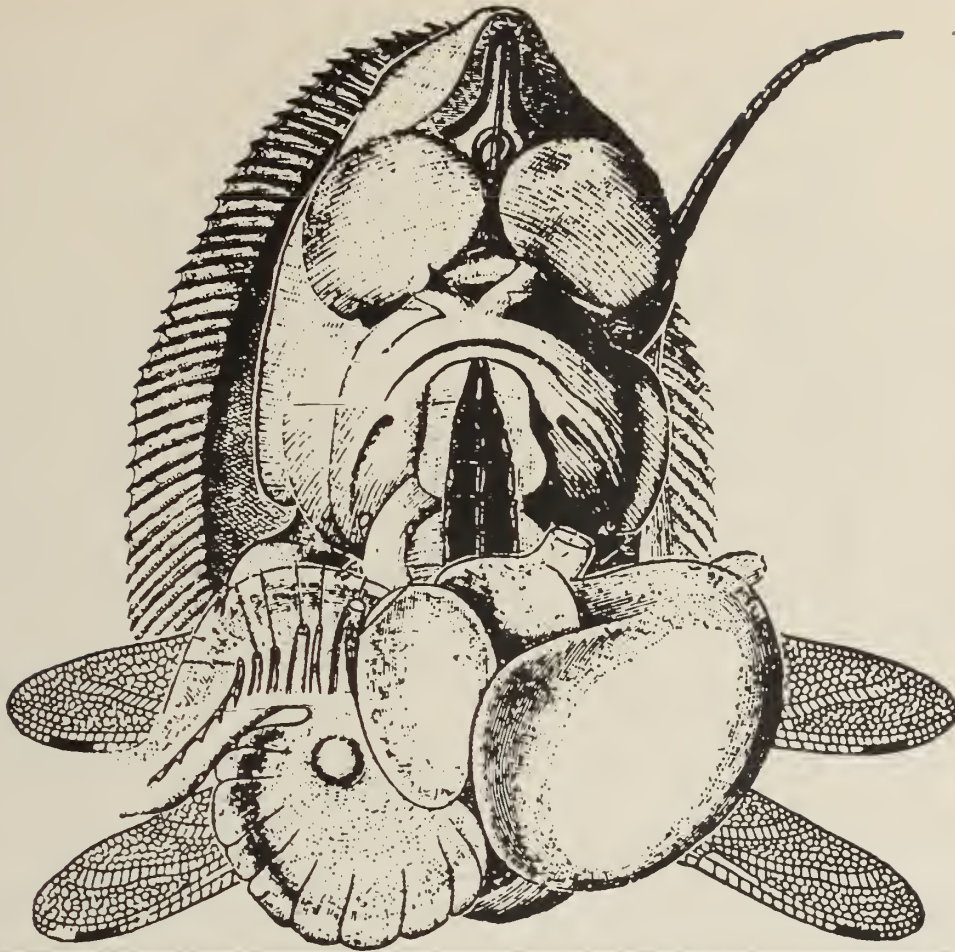
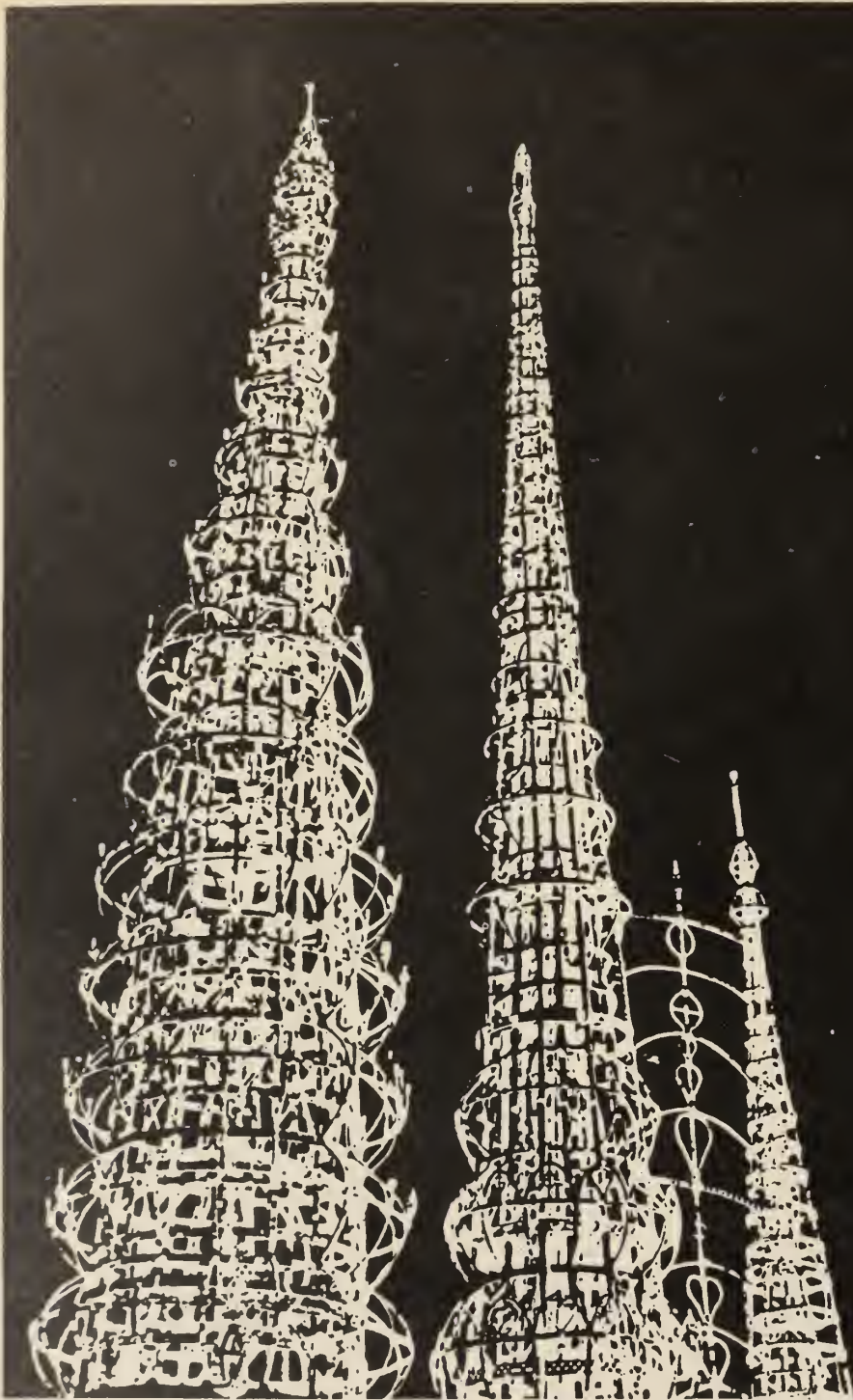


19-9

Sept '68



KPFA FOLIO



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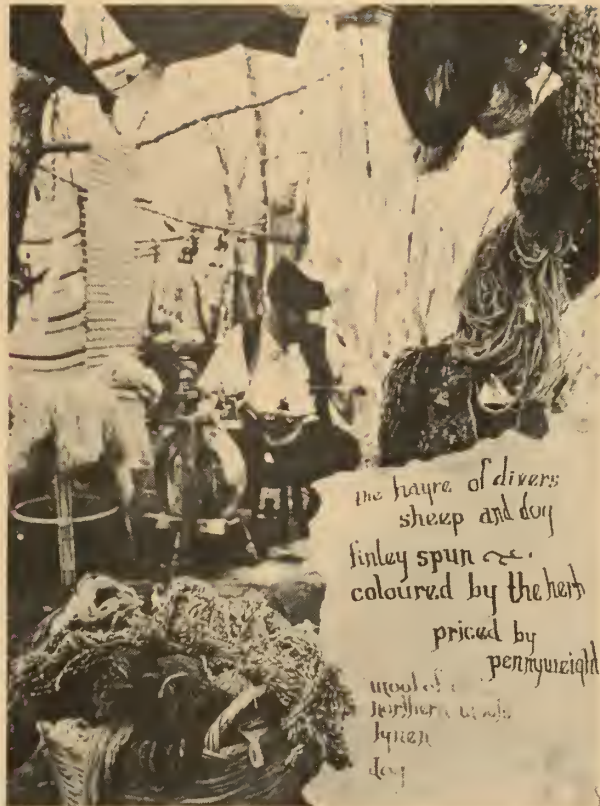
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SEPTEMBER HIGHLIGHTS

DRAMA & LITERATURE

THE SILVER KING by Henry Arthur Jones & Henry Herman Sept 1
THE ART OF RUTH DRAPER

Sept 1, 3, 9, 16, 20,
24, 27, 29, 30

THE HIPPOLYTUS by Euripides

Sept 2

THE WORDS UPON THE WINDOW-PANE by W.B. Yeats Sept 4

HUGHIE by Eugene O'Neill Sept 6

THE BONDMAN by Philip Massinger Sept 15

POETS' THEATRE Sept 17

ULYSSES - The film soundtrack Sept 19

TIMON OF ATHENS by Shakespeare Sept 28

PUBLIC AFFAIRS

STUDIES IN VIOLENCE - Margaret Meade, Robert Blauner, Paul Jacobs Sept 3, 6, 13

JAMES BALDWIN Sept 4

THE CONFESSIONS OF NAT TURNER - James Baldwin, Ossie Davis and William Styron Sept 5

EL PUEBLO Sept 7, 14

CREATIVITY AND THE DAIMONIC - Rollo May Sept 7, 14, 21, 28

GOV. REAGAN'S TASK FORCE ON THE ACREAGE LIMITATION PROBLEM-Paul S. Taylor Sept 8

CONSERVATION, EDUCATION, WAR ON POVERTY AND THE 160-ACRE LIMITATION - Paul S. Taylor Sept 9

IVS IN VIETNAM Sept 11

MUSIC

CONCERTS BY THE PARRENIN STRING QUARTET OF PARIS

Sept 1, 22

THE QUEEN ELISABETH OF BELGIUM INTERNATIONAL MUSIC CONTEST, 1968 Sept 3, 9, 18

BERKELEY FOLK FESTIVAL, 1968 Sept 2, 5, 10, 14, 17, 23, 29

A CONCERT OF CONTEMPORARY JAPANESE MUSIC Sept 4

EVENINGS OF INDIAN MUSIC Sept 8, 25

A HISTORY OF IMPROVISATION Sept 11, 19

NOTICE:

We were informed at press time that none of the programs in this Folio which originate at KPFA will be available for broadcast this month. Suitable substitutes will be made for each program.

The KPFA Folio

VOLUME 19, NO. 9

September, 1968

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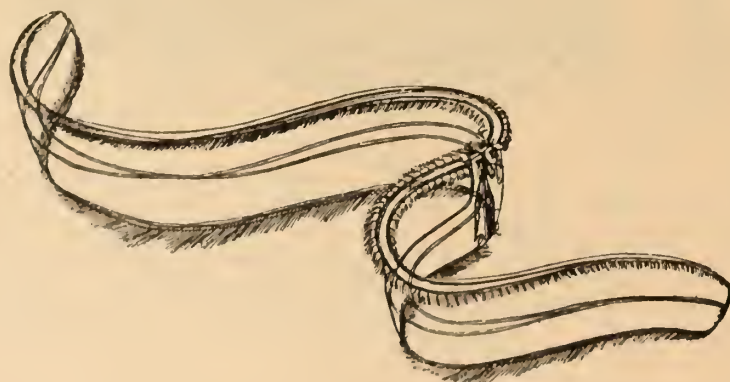
KPFA-fm: 2207 Shattuck Ave.,

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(415) TH 8-6767 or YU 1-7730

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Illustrations and Layout by Katie Johnson.



Sunday 1

8:00 THE FUNNYPAPER MAN

8:30 GUSTAV MAHLER: *Symphony no. 7* ("Song of the Night"). Leonard Bernstein, N.Y. Philharmonic. Columbia M2S 729

10:30 KPFA NEWS (August 31)

11:00 MORALITY IN SCIENCE AND TECHNOLOGY: A panel discussion sponsored by the physical science department of SF State College last March 28. The moderator was David Perlman, science editor of the *San Francisco Chronicle*. Panelists William Houff, formerly an industrial chemist and now minister at Redwood City Unitarian Fellowship; Elmer Luthman, Jesuit priest and dean of the college of sciences at University of Santa Clara; Robert McKim, professor of design in the engineering department at Stanford University; Lawrence W. Swan, professor of biology at SF State College; and Harry Zagorites, electronics engineer at the U.S. Naval Radiological Defense Laboratory in San Francisco.

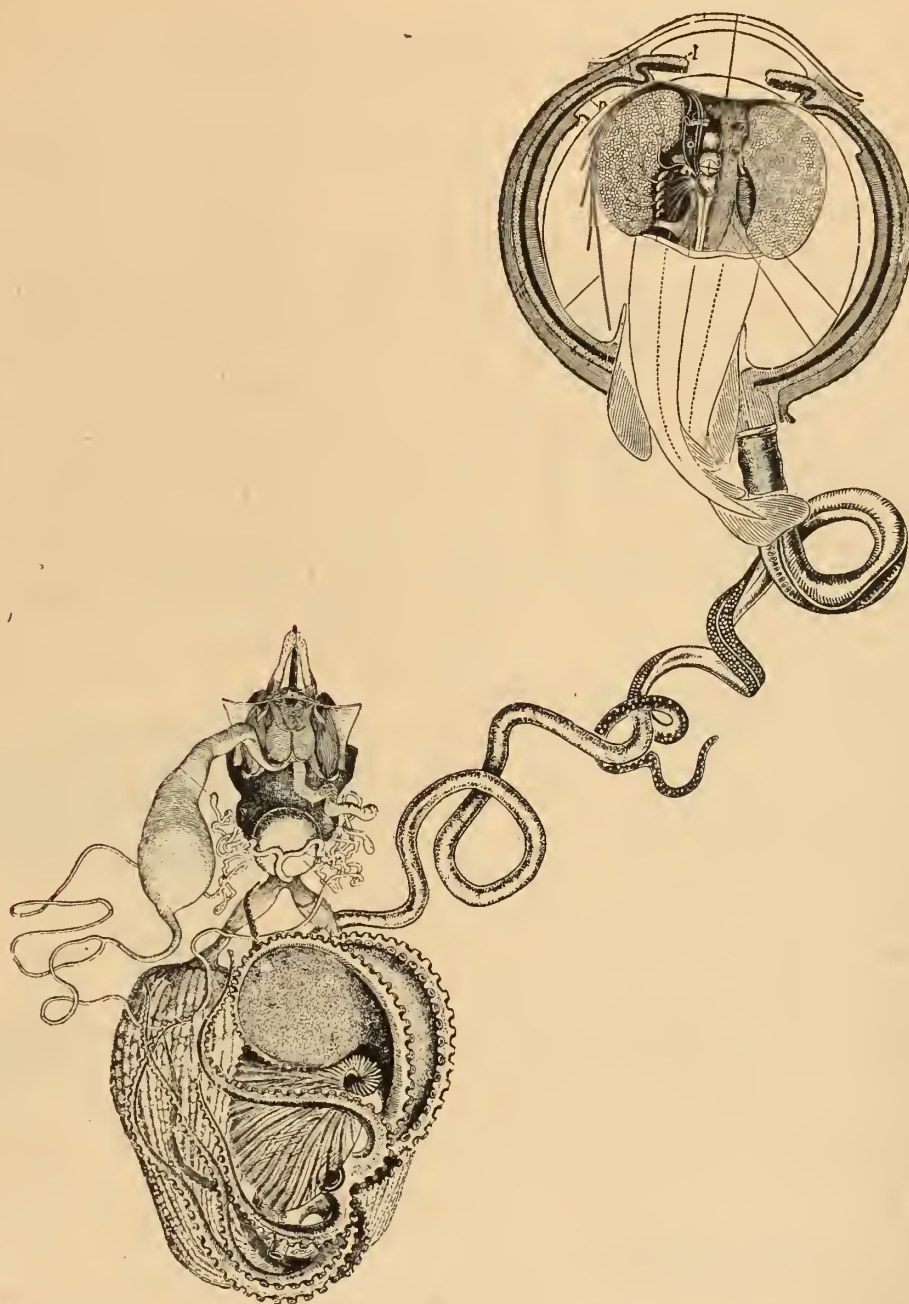
1:00 FEINSTEIN AND ARTIE SHAW: Professor Herbert Feinstein talks with the famous bandleader about his varied life and career.

2:00 REPORT TO THE LISTENER with station manager Alfred Partridge. (Aug 30)

2:15 MOZART: *Quartet in C*, K. 465 ("The Dissonant") Barchet Quartet, VOX VBX 14

2:45 THE SILVER KING: A Victorian melodrama by Henry Arthur Jones and Henry Herman, adapted for radio by Archie Campbell and Mitchell Raper, with Donald Wolfitt as Wilfred Denver. "The Silver King" enjoyed a recent revival at the Players' Theatre in December, 1958. Nothing that could add excitement to the plot was omitted by the authors, who obviously knew what was expected of them and relished the task.

4:15 MASSENET: *Werther*. Anthony Boucher narrates this performance from a set of Columbia 78 rpm records. The cast includes Ninon Vallin as Charlotte; Germaine Feraldy as Sophie; Georges Thill as Werther; Marcel Rocque as Albert; Armand Narcon as Le Bailli; Leon Niel as Schmidt; and Louis Guenot as Johann. Elie Cohen conducts.



6:30 KPFA NEWS (Sept 2)

7:00 COMMENTARY by Lewis F. Sherman, attorney and Republican State Senator from the 8th district. (Sept 2)

7:15 SWEDISH PRESS REVIEW

7:30 MY WORD! The BBC word game.

8:00 A CONCERT BY THE PARREN-IN STRING QUARTET OF PARIS - I given at Hertz Hall on the Berkeley campus of the University of California, July 19, 1968.

Mozart: *Quartet in G*

Nikos Skalkottas: *Ten Sketches for String Quartet*

Beethoven: *Quartet in a*

10:00 THE ART OF RUTH DRAPER - I: Our second annual broadcast of this Caedmon album of the "dramas" of Ruth Draper, recorded at the N.Y. Vanderbilt Theatre in January, 1954, two years before her death. On this first program we hear from album one, "The Italian Lesson."

10:30 THE DISINTEGRATION OF OUR AMERICAN DEMOCRATIC PROCESS? A panel discussion sponsored by the American Jewish Congress, East Bay Chapter, at the Jewish Community Center in Oakland on March 24. The moderator was Joseph Grodin, East Bay attorney; panelists were Marshall Windmiller, John George and Earl Raab.

Monday 2

7:00 KPFA NEWS (Sept 1)

7:30 IN THE MORNING with John FitzGibbon and Herb Kohl.

8:30 CONCERT

J. S. Bach: *Trio Sonata in d*. Helmut Walcha, organ. Archive 13 007 (14)
 Beethoven: *Missa Solemnis*. Janowitz, Ludwig, Wunderlich, Berry; von Karajan, Berlin Philharmonic
 DGG 139208-9 (85)
 Bach: *Trio Sonata in e* (12)

10:30 COMMENTARY by Lewis F. Sherman. (Sept 1, 7 pm)

10:45 MALVINA REYNOLDS: The poet and songwriter comments on the news.

11:00 MORNING READING: *The Evolution Man*, 1. Frank Coffee reads the book by Ray Lewis—one of those rare books that is funny and intellectually stimulating too. The story concerns a family of ape-men cheerfully discovering the paraphernalia of civilization, such as fire and abstract expressionism, during the Late Stone Age. Used by permission of Penguin Books. (WBAI)

11:30 COUNTDOWN ON THE COLORADO: Morris K. Udall, U.S. Congressman (Democrat) from Arizona, speaking at a meeting of Town Hall of California last December 19. (KPFFK)

12:15 WOLF: From the "*Spanisches Liederbuch*." Fischer-Dieskau, baritone; Moore, piano. Angel 35838

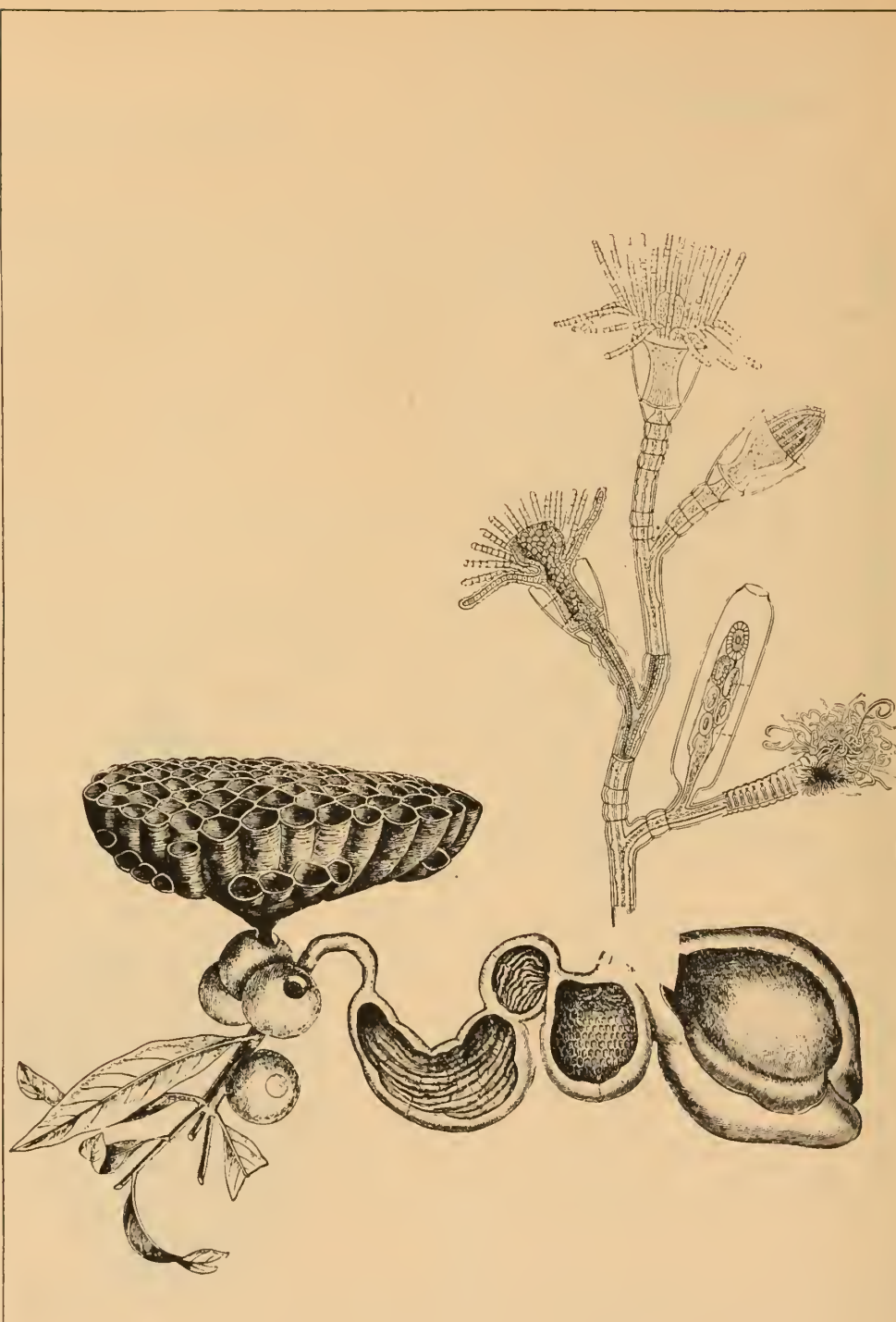
1:15 GOVERNMENT BY SLOGAN OR POLICY? George Miller, Jr., California State Senator, speaking at a meeting of Town Hall of California last December 12. (KPFFK)

2:15 THE HIPPOLYTUS of Euripides. Translated by Ian Fletcher and D.S. Crane-Ross, with music by Thomas Eastwood. Elsa Verghis appears as Phaedra.

4:00 BALLOON CECILE

4:45 CONCERT

Ravel: *Gaspard de la Nuit*. Webster, piano. Dover HCR-5213 (21)
 Schubert: *Quintet in A* ("Trout"). Wuhrer, piano; Barchet Quartet
 Dover HCR-5206 (36)
 Stravinsky: *Duo Concertant*. Gitlas, violin; Zelka, piano. Dover HCR-5208 (14)



6:00 REVIEW OF THE BRITISH WEEKLIES (BBC)

6:30 KPFA NEWS (Sept 3)

7:00 COMMENTARY by William Winter, political analyst. (KPFFK) (Sept 3)

7:15 SOVIET PRESS AND PERIODICALS with William Mandel, authority on the USSR and author of *Russia Re-Examined*. (Sept 3)

7:30 WHERE IT'S AT: Reviews and interviews about current developments in the arts.

8:15 OPEN HOUR for timely public affairs coverage.

9:15 BERKELEY FOLK FESTIVAL, 1968 - 1: A Country Fair Concert that began the 1968 Festival, with performances by Jesse Fuller, Sam Hinton, Tina and David Meltzer, Alice Stewart Thomas and many others. Recorded July 4.

11:00 IN THE MATTER OF J. ROBERT OPPENHEIMER: A panel discussion held following the performance of the Heinar Kipphardt play at the Mark Taper Forum, Los Angeles, on the evening of June 9. The moderator was William Winter.

12:00 THE JOLLY BLUE GIANT HOUR

Tuesday 3

7:00 KPFA NEWS (Sept 2)

7:30 THE TUESDAY MORNING CLUB with Julian White.

8:30 LUMINESCENT CONCERT

Bartok: *Quartet no. 1*. Fine Arts Quartet. Concert Disc CS 501 (30)

Faure: *Requiem*, op. 48. Kruwsen, Thilliez; Fremaux, Monte Carlo Opera Orchestra. Epic LC 3885 (33)

Bartok: *Quartet no. 3*. Fine Arts Quartet (17)

Stravinsky: *Firebird Suite*. Stravinsky, New York Philharmonic. Columbia ML 4046 (26)

10:30 COMMENTARY by William Winter. (Sept 2, 7 pm)

10:45 SOVIET PRESS AND PERIODICALS (Sept 2, 7:15 pm)

11:00 MORNING READING: *The Evolution Man*, 2. (WBAI)

11:30 WHITNEY YOUNG, JR.: The executive director of the National Urban League, speaking on civil rights issues at the national convention of the League of Women Voters, held in Chicago early last April.

12:30 CONCERT

Penderecki: *Flourescences*. Rosbaud, S.W. German Orchestra German transcription (17)

Bussotti: *Frammento*. Berberian, voice; Berio, piano. Time 58003 (10)

Chopin: *Three Waltzes*. Lipati, piano. Odyssey 32 16 0057 (10)

Mozart: *String Quartet no. 18 in A*, K. 464. Amadeus Quartet DGG LPM 18 909 (30)

1:45 EDUCATIONAL PLANTATION REVOLT: A description of the student revolt which took place at Tuskegee Institute on April 4, 5, 6 and 7, by Scott B. (for Black) Smith, Jr., one of the student leaders. This is a story which did not get widely distributed, through the revolt equalled in scale the one at Columbia University which occurred a month later. The interviewer is Al Silbowitz.

3:00 JOHN L'HEUREUX, S.J.: The poet says of himself, "I am a Jesuit priest aged 33 for whom irony is a way of life. I believe in God." He reads from his work in a program taped as the Poetry Center of the YM-YWHA in New York, last November. (WBAI)

3:45 CHILDREN'S BOOK SAMPLER with Ellyn Beaty. (Sept 7)

4:00 BALLOONELLEN

4:45 CONCERT OF NEW RELEASES

6:00 GERMAN PRESS REVIEW with Harold Reynolds, graduate student in German at SF State College. (Sept 4)

6:30 KPFA NEWS (Sept 4)

7:00 COMMENTARY by Sidney Roger, Bay Area journalist specializing in labor affairs. (Sept 4)

7:15 SCIENCE AND ENGINEERING REVIEW with Marve Hyman, senior engineer with a major oil company and lecturer on computer applications in the process industries.

7:30 THE ART OF RUTH DRAPER - II: From volume one of the Caedmon album, Miss Draper performs "Three Generations in a Court of Domestic Relations" and "The Scottish Immigrant."

8:15 OPEN HOUR for timely public affairs coverage.

9:15 THE QUEEN ELISABETH OF BELGIUM INTERNATIONAL MUSIC CONTEST, 1968 - I: Excerpts from concerts given in May and June of 1968, featuring Katerina Novitskaya of the USSR and Jeffrey Siegel of the U.S., first and third prize winners in the piano division, accompanied by the Belgian Radio and Television Symphony Orchestra conducted by Daniel Sternefeld. We hear them in performances of the *Concerto no. 2* by Gaston Brenta and the *Concerto in d*, k. 466 by Mozart. The program comes from the Belgian Radio.

10:15 STUDIES IN VIOLENCE - I: Margaret Mead, anthropologist, author and Curator of Ethnology at the American Museum of Natural History in New York City, speaking on "Patterns of Violence in Different Cultures" in the first of eight programs from a University of California Centennial Program presented by Continuing Education in Health Sciences of the department of Arts, Humanities and Social Sciences, the department of Urban Affairs of UCLA Extension, and the UCLA School of Medicine last July 1 and 2. (KPFK)

11:00 WHATEVER BECAME of. . . ARTHUR MORRIS? Richard Lamparski chats with the man who started it all—credit buying. His 85-year-old guest created the "Morris Plan," the country's first extension of credit to the individual, which was considered at the time to be ruinous for the working man. Have you heard "we bought it on tick" lately? (WBAI)

11:30 FREE RADIO with Roger Levin.

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Wednesday 4

7:00 KPFA NEWS (Sept 3)

7:30 IN THE MORNING

8:30 CONCERT

Telemann: *Suite in a*

Wahl, Chamber Orchestra of Versailles. Nonesuch H-1017 (18)

Bartok: *Music for Strings, Percussion, and Celeste*. Stokowski, Symphony Orchestra
Capitol P8507 (33)

Beethoven: *Piano Concerto no. 5 in E flat, op. 73* ("Emperor")
Fleisher, piano; Szell, Cleveland Orch. Epic LC 3791 (38)

Schumann: *Symphony no. 4 in d, op. 120*. Szell, Cleveland Orch. Epic LC 3854 (26)

10:30 COMMENTARY by Sidney Roger. (Sept 3, 7 pm)

10:45 GERMAN PRESS REVIEW (Sept 3, 6 pm)

11:00 MORNING READING: *The Evolution Man*, 3. (WBAI)

11:30 DR. HERBERT NEEDLEMAN of the Committee of Responsibility, an organization of American doctors interested in treating Vietnamese children, is interviewed by Bob Murphy. Recorded July 10. (WBAI)

12:30 CONCERT

Schumann: *Carnaval*, op. 9. Rosen, piano. Epic LC 3869 (29)

Haydn: *String Quartet in C*, op. 76, no. 3. Budapest Quartet
Columbia SL-203 (22)

1:30 SCIENTIFIC EMISSARY TO THE PEOPLE'S REPUBLIC OF CHINA: Professor Gerald Milhaud presents a report on his experiences as scientific emissary from Charles de Gaulle to Communist China in order to explore possibilities for close cooperation between France and China. Recorded in November, 1967. (KPFA)

2:15 WEBERN: *Piano Quintet*; Craft, Columbia ensemble; Columbia K4L 232

2:30 CONVERSATION AT CHICAGO: *Heart Transplants - The Moral Implications*. A discussion by Dr. C. Frederick Kittle, professor of surgery and head of the section of Thoracic and Cardiovascular Surgery at the University of Chicago; Dr. Leon Resnekov, associate professor of medicine at the U. of

Chicago; and Professor Kenneth J. Northcott, moderator, also with that institution. (U. of Chicago)

3:00 MIRACLES: Poems by children of the English-speaking world. Richard Lewis reads from and discusses his collection with Ellen Jaffe. (WBAI)

4:00 BALLOONSHARON: *Kidthings/Daydreams* are what it is somewhere to go between 4 and 45—after that will make you think you haven't been there before or make you think stories thoughts cutouts dot to dot remembering tricks. Sharon shows's Sharon Skolnick hops over to Wednesdays for lily pad floating between the waves. The grownups grow on.

4:45 CONCERT

Debussy: *Sonata for flute, viola, and harp*. Wanausek, flute; Weiss, viola; Jellinek, harp
Westminster XWN 18511 (18)

Schumann: *Twelve Songs*, op. 35
Fischer-Dieskau, baritone; Weissenborn, piano
Decca DL 9935 (35)

Chopin: *Etudes*, op. 10. Slenczynska, piano. Decca DL 9890 (30)

6:30 KPFA NEWS (Sept 5)

7:00 COMMENTARY by Ben Seaver, Peace Education Secretary of the American Friends Service Committee of Northern California. (Sept 5)



7:15 BOOKS TO BUY, BORROW OR BURN: Al Lees reviews recent books on film. (WBAI)

7:30 MIDWEEK JAZZ: *King Oliver*, 2. Presented by Philip Elwood.

8:15 OPEN HOUR

9:15 DUPRE: *Variations sur un Noel*
Dupre, organ. Mercury MG50229

9:30 THE WORDS UPON THE WINDOW-PANE by W.B. Yeats. A prose play employing the device of a modern seance that takes place in a room of a Dublin lodging house, in which the invisible ghostly presence of Jonathan Swift and the two women who loved him are evoked. Siobhan McKenna is Mrs. Henderson and Patrick Magee is Dr. Trench. (Caedmon TRS 315)

10:00 JAMES BALDWIN: The speech Mr. Baldwin gave before the World Council of Churches on July 7, 1968 in Uppsala, Sweden. (Sept 27)

10:30 A CONCERT OF CONTEMPORARY JAPANESE MUSIC: Performances by the NHK Symphony Orchestra. (NHK)

Suzuki: *Symphony no. 3*

Moroi: *Concerto for piano and orchestra no. 1*

Toyama: *Symphony "Homeward"*

12:00 THE WALLACE BERRY SHOW

Thursday 5

7:00 KPFA NEWS (Sept 4)

7:30 IN THE MORNING

8:30 CONCERT

Schumann: *Overture, Scherzo, and Finale*, op. 52

Mennerich, Munich Philharmonic Orch. Mercury MG 10115 (18)

Campra: *Psalm - In Convertendo Dominus*. Choirs of Notre Dame; Orchestra of the Lamoureux Concerts. Philips PHM 500-039 (14)

Schumann: *Dichterliebe*, op. 48

Fischer-Dieskau, baritone; Demus piano. Decca DL 9930 (32)

Mozart: *Mass in C*, K. 317 ("Coronation").

Grossman, Vienna Chorus and Cathedral Orchestra

Philips PHM 500-057 (26)

Haubenstock-Ramati: *Three Orchestral Excerpts from "Amerika"*

KPFA Tape (20)

10:30 COMMENTARY by Ben Seaver (Sept 4, 7 pm)

11:00 MORNING READING: *The Evolution Man*, 4. (WBAI)

11:30 FROM THE CENTER: *Confrontation - East West Germany*. The first public confrontation since World War II between representatives of East and West Germany about the disputes which divide them, on borders and unification. Excerpts from *Pacem in Terris* II held by the Center for the Study of Democratic Institutions in Geneva last May. (CSDI)

12:30 CONCERT

Schubert: *Three Impromptus*. Arrau, piano. English Columbia 33CX 1569 (31)

Carter: *Double Concerto* for harpsichord and piano with two chamber orchestras. Kirkpatrick, harpsichord; Rosan, piano; Meier, orchestras. Epic LC 3830 (23)

1:30 THE FREE OR "UNDERGROUND" CHURCH: Tom Ritt talks with four friends, former religionists who have returned to the secular world. Two, a former priest and nun, are now married to each other; another was a Christian brother and is now teaching seventh grade; the fourth was a Sister and is now doing social work. (KPFFK)

2:30 MUSIC FROM GERMANY: Baroque music by J.S. Bach and Handel are featured on today's program, which opens with the "Kyrie" from Bach's *Missa Brevis no. 2 in A*. This is followed by two rarely-heard Handel harpsichord selections, the Suites in F sharp and d minor.

3:00 MOVING BENCHES by John Robinson. A one-act play recorded at the God's Eye Theatre in San Francisco. Mr. Robinson's plays are devised from improvised ideas by his actors around the original script. The cast includes Gene Havens, Maggie MacOmie and John Robinson.

4:00 BALLOONMIX with Melinda and Anne.

4:45 CONCERT

Haydn: "Winter" from *The Seasons* Janowitz, soprano; Schreier, tenor; Talvela, bass; Bohm, Vienna Singverein and Symphony DGG 139 254/256 (30)

Bartok: *Ten Easy Pieces for Piano*

Foldes, piano.

Decca DL 9804 (16)

Berg: *Four Symphonic Excerpts from Lulu*, Craft, Columbia Symphony. Columbia M2L 271 (18)

6:00 CALENDAR OF EVENTS with Joe Agos.

6:30 KPFA NEWS (Sept 6)

7:00 COMMENTARY by Henry Ramsey, Richmond attorney. (Sept 6)

7:15 STRUCTURAL INEQUALITY OF THE LAW: Beginning a limited series of commentaries by staff members of the NAACP Legal Defence Fund. Haywood Burns examines the ways in which our system of law works for the disadvantage of the indigent. (WBAI)

7:30 ART REVIEW with John Fitzgibbon.

8:00 THE CONFESSIONS OF NAT TURNER: James Baldwin and Ossie Davis confront William Styron on his highly controversial book in a discussion held in Los Angeles last May 25. (KPFFK) (Sept 12)

9:30 BERKELEY FOLK FESTIVAL, 1968 - II: Recordings made at the July 4 dance held at the Student Center Plaza. We hear Dr. Humbead's New Tranquility String Band, Rabbi Schlomo Carlebach and Howlin' Wolf.

11:00 THE MORTIFICATION by Barry Bermange.

The Victim.Marius Goring
The Guide.Denys Hawthorne
First Caller.Richard Bebb
Second Caller.Peter Claughton

12:00 THE JURA-PARIS ROAD with Charles Shere.

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Friday 6

7:00 KPFA NEWS (Sept 5)

7:30 IN THE MORNING

8:30 CONCERT

Bach: *Concerto in C* for two harpsichords, BWV 1060. Veyron-Lacroix, Beckensteiner, harpsichords; Paillard Chamber Orchestra. Westminster XWN-19018 (15)

Schumann: *Mondnacht; Wer machte dich so krank?; Alte Laute; Erstes Grun; Die beiden Grenadiere* Hotter, bass; Moore, piano Angel 35583 (14)

Bach: *Magnificat in D*. Vernora, soprano; Tourel, mezzo-soprano; Oberlin, counter-tenor; Bressler, tenor; Farrow, bass; Berstein, Scuola Cantorum, N. Y. Philharmonic. Columbia ML 5775 (32)

Brahms: *Symphony no. 2 in D* Monteux, London Symphony Orchestra. Philips PHM 500-035 (43)

10:30 COMMENTARY by Henry Ramsey. (Sept 5, 7 pm)

11:00 MORNING READING: *The Evolution Man*, 5. (WBAI)

11:30 THE NEXT FIFTY YEARS: The third program from the 1967 American Institute of Planners conference. Joseph Sittler, chairman of the Department of Church and Culture of the National Council of Churches, talks on "The Role of the Spirit in the Environment." (WBAI)

12:15 CONCERT

Telemann: *Sonata a Tre in D* Scheck, flute; Seiler, viola d' Amore; Wenzinger, gamba; Neumayer, harpsichord Archive ARC 3043 (12)

Schumann: *Dichterliebe*, op. 48 Fischer-Dieskau, baritone; Demus, piano. DDG 1 PM 39 109 (29)

1:15 THE MIND'S EYE THEATRE: *Boy In Darkness*. A dramatic reading of the story by Mervyn Peake, being another adventure of Titus Groan, hero of the Gormenghast trilogy. Venturing into a trackless waste from his ancestral castle, Titus falls in with two villains, a hyena and a goat, who deliver him into the hands of the most blood-curdling of literary villains—a white lamb. The voices are those of Sara Dalton, Cliff May, Albert Norton and Gordon Spencer; the narrator is

Mitchell Taylor. Permission for use was granted by Maeve Peake and the story is published by Ballantine Books. Produced by Baird Searles. (WBAI)

4:00 BALLOONMARI: Joel Polinsky reads poems from Santa Rita and some advice from Bertolt Brecht. Then he takes a flight to the giving tree.

4:45 CONCERT OF NEW RELEASES

6:00 JAPANESE PRESS REVIEW with Richard Lock, former resident and teacher in Japan. (Sept 7)

6:30 KPFA NEWS (Sept 7)

7:00 COMMENTARY by Henry Anderson, chairman of Citizens for Farm Labor and free-lance speaker and writer. (Sept 7)

7:15 REPORT TO THE LISTENER by station manager Alfred Partridge. (Sept 8)



7:30 WHERE IT'S AT in the arts.

8:15 OPEN HOUR

9:15 HUGHIE by Eugene O'Neill. Jason Robards, Jr. and Jack Dodson are the performers in this Columbia recording of the original Broadway production. The scene of the play is the lobby and night desk of a small hotel on a westside street in midtown New York. It is between 3 and 4 a.m. of a day in the summer of 1928. (Sept 27)

10:15 RICHARD FARINA - POET/MUSICIAN: Richard Farina had released two albums with his wife, Mimi and his book, *Been Down So Long It Looks Like Up To Me* had just been published when he was killed in May of 1966. Two days before his death, Charles Shere talked with him in KPFA's Studio B. Together with the interview, we hear excerpts from his book and selections of his music.

11:00 STUDIES IN VIOLENCE - II: Robert Blauner, Ph.D., associate professor of sociology at the University of California, Berkeley, speaking on "Internal Colonialization: The Ghetto." (KPFFK)

Saturday 7

8:00 THE SHARONSHOW: Sharon hops back to Saturday and the grownups still keep growing.

9:00 KPFA NEWS (Sept 6)

9:30 CONCERT

Bach: *Concerto in D* for harpsichord Veyron-Lacroix, harpsichord; Paillard Chamber Orchestra Westminster XWN-19016 (18)

Stravinsky: *Four Russian Songs; Two Balmont Songs; Three Japanese Lyrics; Three Souvenirs; Four Russian Choruses* Nixon, Horne; sopranos; Stravinsky, Columbia Ensemble (19)

Mozart: *Sonata in B flat*, K. 378 for violin and piano Grumiaux, violin; Haskil, piano Epic LC 3602 (15)

Bartok: *String Quartet no. 1* Fine Arts Quartet Concert-Disc CS 501 (30)

11:00 COMMENTARY by Henry Anderson. (Sept 6, 7 pm)

11:15 JAPANESE PRESS REVIEW (Sept 6, 6 pm)

11:30 BOOKS with Kenneth Rexroth.

12:00 CHILDREN'S BOOK SAMPLER (Sept 3, 3:45 pm)

12:30 REMINISCENCES OF A REBEL: Ben Legere continues his radio autobiography.

1:00 CONCERT

Bach: *Harpsichord Concerto in E*, BWV 1053. Veyron-Lacroix, harpsichord; Paillard Chamber Orch. Westminster XWN-19017 (22)

Bartok: *Two Rhapsodies for Violin and Orchestra*. Stern, violin; Bernstein, N.Y. Philharmonic Columbia ML 5773 (21)

1:45 EL PUEBLO: Interviews with individuals closely connected to the violent events which occurred last April in the all-black El Pueblo community near Pittsburgh, Calif. During the incident, the police surrounded the area, gunfire was exchanged for several hours and a state of emergency was declared. A follow-up program on these events will be broadcast next Saturday.

4:15 POETS THEATRE: George Hitchcock reading the Lennart Bruce, James Tate and Lucia Matson. A recording of the program broadcast live on June 10 from the Straight Theatre in San Francisco. Introduced by David Gitin.

6:30 KPFA NEWS (Sept 8)

7:00 COMMENTARY by Robert Tide-
man, director of the Henry George School
of Social Science in San Francisco. (Sept
8)

7:15 A CONCERT OF LIVE ELECTRONIC MUSIC given April 18, 1968
by the department of music at the Uni-
versity of California, San Diego, under the
Direction of Pauline Oliveros. This pro-
gram was scheduled in July and pre-empted.

Martin Bartlett: *Cite Libre*

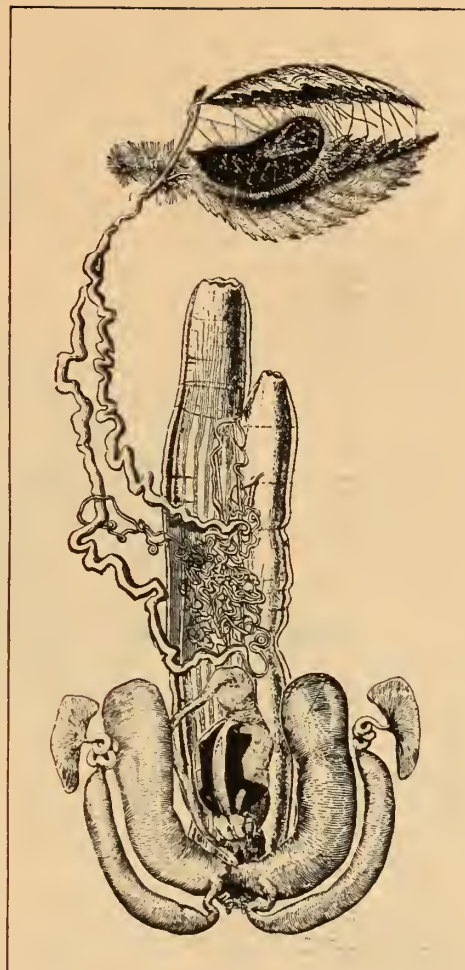
Toshi Ichiyangi: *Appearance*

Anthony Gnazzo: *Theatre Piece IV*

8:45 CREATIVITY AND THE DAI-
MONIC - I: *Art and Psychotherapy*. The
first of four lectures given at New York
City's New School for Social Research
by the noted psychiatrist, author and
lecturer, Rollo May. (WBAI)

10:15 THE MOVIES: *The TV Com-
mercial*. Bob Sitton talks with Mike
Cimino, award-winning television com-
mercial filmmaker, about the art and busi-
ness of commercials. (WBAI)

10:45 MUSIC IN AMERICA with Chris
Strachwitz.



Sunday 8

8:00 THE FUNNYPAPER MAN

8:30 CONCERT

Nielsen: *Clarinet concerto*

Erikson; Woldike, Danish State
Radio Orch. London LL 1124 (28)

Poulenc: *Le Bal masque*. Galjour;
Fendler, ensemble

Esoteric ES 518 (19)

Bartok: *Divertimento for strings*

Barshai, Moscow Chamber Or-
chestra. London CM 9332 (27)

Schubert: *Fantasia in C* for violin
and piano. Zino Francescatti, Eu-
genio Bagnoli

Columbia ML 6229 (23)

Mahler: Ten songs. Judith Raskin,
George Schick. Epic LC 3905 (29)

10:30 KPFA NEWS (Sept 7)

11:00 JAZZ REVIEW with Philip El-
wood.

1:00 OPEN HOUR for timely public
affairs coverage.

2:00 COMMENTARY by Robert Tide-
man. (Sept 7, 7 pm)

2:15 REPORT TO THE LISTENER
(Sept 6, 7:15 pm)

2:30 THE MIRROR IN THE ROAD-
WAY: Irish writer Frank O'Connor in
a talk given at the University of Cali-
fornia in 1956. (KPFA Archives)

3:45 MOZART: *Die Entführung aus dem
Serail*

Bassa Selim. Rolf Boysen
Constance. Erika Koth
Blonde. Lotte Schadle
Belmont. Fritz Wunderlich
Pedrillo. Friedrich Lenz
Osmin. Kurt Bohme
Klaas und Wache. Willi Schmitz
Chorus and Orchestra of the Bavarian
State Opera, Munich, Eugen Jochum
DGG 139 213/15 Presented by Russ
Caprio

6:30 KPFA NEWS (Sept 9)

7:00 COMMENTARY by Roy Kepler,
long active in the peace movement.
(Sept 9)

7:15 SWEDISH PRESS REVIEW

7:30 VICTORIAN BOOKS: David
Aitken discusses Thomas Hughes' *Tom
Brown's Schooldays*. (KPFA Archives)

8:00 AN EVENING OF INDIAN
MUSIC - I: A concert with Ram Naray-
an, sarangi, and Mahapurush Misra,
tabla, given by KPFA and the American
Society for Eastern Arts on July 26, 1968
at the Berkeley Little Theatre. The first
part of this concert was broadcast live.

10:00 GOVERNOR REAGAN'S TASK
FORCE ON THE ACREAGE LIMI-
TATION PROBLEM: Dr. Paul S. Tay-
lor, nationally-known expert on acreage
limitation law, gives a critical analysis
of the Task Force Report which opposes
the 160-acre law. Dr. Taylor, professor-
emeritus of economics at U.C. Berkeley,
served a term as a member of the Cali-
fornia State Board of Agriculture from
1940 to 1944, was consultant on reclama-
tion for the U.S. Dept. of Interior be-
tween 1943 and 1952, and has published
a series of articles on acreage limitation
in law and other professional journals.
A second program by Dr. Taylor on the
160-acre law will be broadcast tomorrow
evening.

10:45 THE DISNEY VERSION: Baird
Searles talks with Richard Schickel,
film critic and author of *The Disney
Version* (Simon and Schuster), a study
of the live, times, art and commerce of
Walt Disney. The conversation revolves
around just those subjects, plus the pro-
found influence Disney has had on most of
the film-going world. (WBAI)

Monday 9

7:00 KPFA NEWS (Sept 8)

7:30 IN THE MORNING with John FitzGibbon and Herb Kohl.

8:30 CONCERT

Mozart: *Offertorium*, K. 72, and *Kyrie*, K. 341. Sternberg; Salzburg Mozarteum. Dover HCR 5244 (13)
Dowland: *The First Book of Ayres*. Cape, Brussels Pro Musica Antiqua. Dover HCR 5220 (52)
Handel: *Appollo e Dafne*, Giebel, Fischer - Dieskau; Weissenborn, Berlin Philharmonic. DGG 139 153 (44)

10:30 COMMENTARY by Roy Kepler. (Sept 8, 7 pm)

10:45 MALVINA REYNOLDS: The songwriter and singer comments on the news.

11:00 MORNING READING: *The Evolution Man*, 6. Continuing Frank Coffee's reading of the book by Roy Lewis. (WBAI)

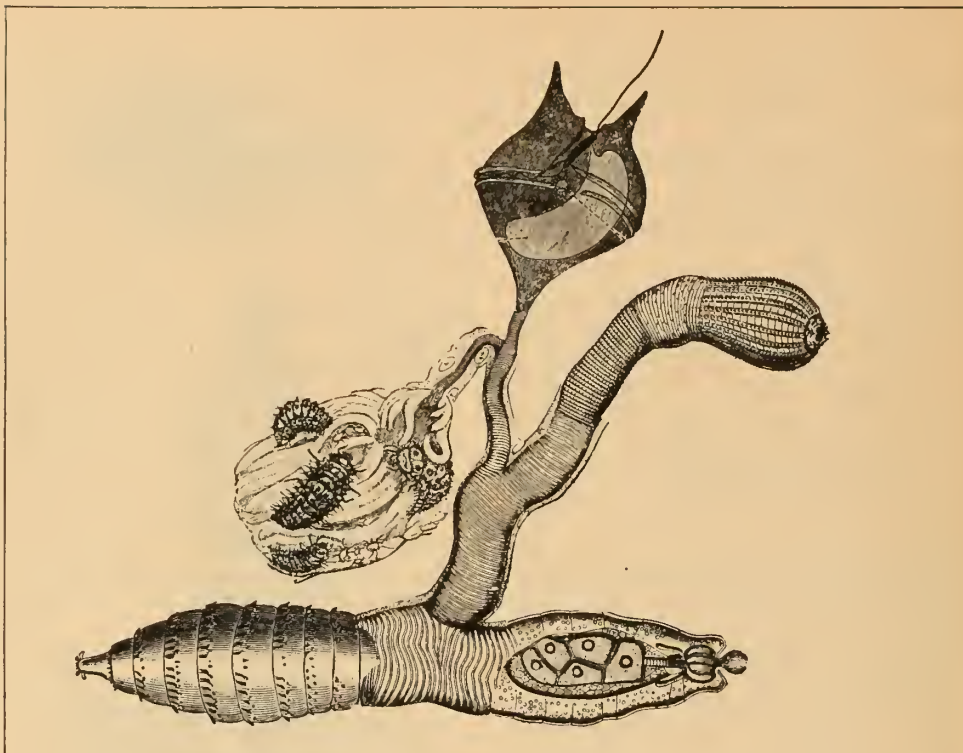
11:30 FROM THE MIDWAY: Edgar Brookes, professor of history and political science at the University of Natal and former senator in the Union of South Africa, discusses the economic and political structure of Africa in a talk entitled "The Economic Consequences of Apartheid." This is followed by a talk on "The Congo Rebellion Revisited" given by Crawford Young, professor of political science at the University of Wisconsin. (Univ. of Chicago)

12:30 CONCERT

Debussy: *Etudes, Book I*
Rosen, piano Epic LC 3824 (20)
Schoenberg: *String Quartet no. 3*, op. 30. Pro Arte Quartet
Dial 4 (30)

1:30 OMBUDSMAN - PROTECTOR OF THE CITIZEN'S RIGHTS: Alfred Bexelius, now in his third 4-year term as Sweden's Ombudsman, discusses the work of this civil service functionary who, for 150 years, has served as trouble-shooter between the public and authority. Recorded at Expo 67 by the CBC.

2:00 FEINSTEIN AND GEORGE STEVENS I: Professor Herbert Feinstein talks with veteran producer-director ("Shane," "Giant," "A Place in the Sun")



George Stevens, reviewing his long career from silents to talkies. The second part of the interview will be broadcast tomorrow afternoon.

3:30 BETTER HEALTH THROUGH BETTER FOOD with Elizabeth Broadston. The final program in the series. (KPFK)

4:00 BALLOONCECILE

4:45 CONCERT

Tibetan Ritual Music: *Offering of The Savior Gampo*

Lyrichord LLST 7181 (10)

Leedy: *Quintet 1964*. Ensemble of the Third Annual. KPFA tape (9)

Misa in Dominica Resurrectionis (Introitus lo Sequentia)

Monks of the Benedictine Abbey of St. Martin Beuron

Archive ARC 3090a (20)

Tibetan Ritual Music: *Invocation of Gampo* (3)

Cage: *She is asleep*. Price, Manhattan Percussion Ensemble; Carmen, mezzo-soprano; Cage, piano
Avakian Records (13)

Tibetan Ritual Music: *Glorification of the Past Buddha* (19)

6:00 REVIEW OF THE BRITISH WEEKLIES (BBC)

6:30 KPFA NEWS (Sept 10)

7:00 COMMENTARY by William Winter, political analyst. (KPFK) (Sept 10)

7:15 SOVIET PRESS AND PERIODICALS with William Mandel, widely-recognized authority on the USSR. (Sept 10)

7:30 WHERE IT'S AT

8:15 OPEN HOUR

9:15 THE ART OF RUTH DRAPER - III: From volume two of the Caedmon album, Miss Draper performs "A Church In Italy." The ladies visiting the church, in order of appearance, are an English painter, an Italian beggar woman, a German tourist, an Italian girl and one of the finest impersonations in Miss Draper's repertoire—an American tourist.

9:45 THE QUEEN ELISABETH OF BELGIUM INTERNATIONAL MUSIC CONTEST, 1968 - II: Performances by the second and fourth prize winners in the piano division, Falere Kamychov and Semion Kroutchine of the USSR. We hear the *Concerto in D* by Haydn and the *Concerto no. 1 in B flat* by Franz Liszt. Daniel Sternefeld conducts the BRT Symphony Orchestra. (BRT)

10:45 CONSERVATION, EDUCATION, WAR ON POVERTY AND THE 160-ACRE LIMITATION: The second of two programs by Dr. Paul S. Taylor (see Sept 8, 10 pm), nationally-known expert on acreage limitation law.

11:30 . . . WE RUN FROM THE DAY TO A STRANGE NIGHT OF STONE: *The History of Rhythm and Blues*. We hear complete this six-record set issued by Atlantic Records, which includes that company's most outstanding recordings in the R & B field from 1947 to 1967 (Atlantic SD 8161/2/3/4, 8193/4. Presented by Warren Van Orden.

Tuesday 10

7:00 KPFA NEWS (Sept 9)

7:30 THE TUESDAY MORNING CLUB with Julian White.

8:30 CONCERT

Stravinsky: *Concerto for piano and winds*. Seemann; Scherman, Berlin Philharmonic.

Decca DL 9963 (22)

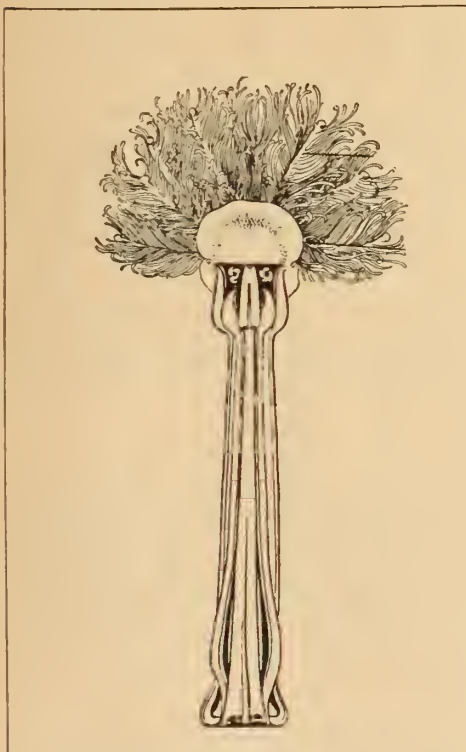
Bartok: *Violin concerto*. Gitlis; Horenstein, Vienna Pro Musica.

Dover HCR 5211 (35)

Beethoven: *Symphony no. 4 in Bb*. Weingartner, London Philharmonic. Columbia (78 rpm) (30)

Bartok: *Sonata for two pianos and percussion*. Seemann, Picht-Axenfeld; Peinkofer, Porth.

Decca DL 9963 (26)



10:30 COMMENTARY by William Winter. (Sept 9, 7 pm)

10:45 SOVIET PRESS AND PERIODICALS (Sept 9, 7:15 pm)

11:00 MORNING READING: *The Evolution Man*, 7. (WBAI)

11:30 MAKING PROGRESS ON URBAN PROBLEMS: Henry S. Rowen, president of the RAND Corporation, speaking at a meeting of Town Hall of California last March 26. (KPFK)

12:30 MEDICAL RADIO CONFERENCE: Two distinguished doctors discuss a current medical problem in a live broadcast from the U.C. Medical Center in San Francisco.

1:30 CONCERT

Mozart: *Concerto in B* for bassoon, K. 191. Klepac, bassoon; Paumgartner, Salzburg Mozarteum Orchestra Heliodor H-25002 (14)

Mendelssohn: *Symphony no. 4 in A*, op. 90 ("Italian"). Szell, Cleveland Orch. Epic LC 3859 (28)

2:15 FEINSTEIN AND GEORGE STEVENS - II: Professor Feinstein continues his interview with the film director.

3:45 CHILDREN'S BOOK SAMPLER with Ellyn Beaty. (Sept 14)

4:00 BALLOONELLEN

4:45 CONCERT OF NEW RELEASES

6:00 CHINESE PRESS REVIEW with Jeanette Hermes, attorney doing research in Chinese Law. (Sept 12)

6:30 KPFA NEWS (Sept 11)

7:00 COMMENTARY by Donald F. Anthop. (Sept 11)

7:15 RESERVED TIME for short features, discussions and reviews of current interest from the Drama & Literature department.

8:15 OPEN HOUR for timely public affairs coverage.

9:15 BERKELEY FOLK FESTIVAL, 1968 - III: Performances by Sam Hinton, Dave Fredrickson, Alice Stewart Thomas, Allan MacLeod and Dr. Humbead's New Tranquility String Band, given at the Friday Evening Concert, July 5, in Pauley Ballroom.

11:15 JAY WRIGHT: The New York poet recently toured five Southern black colleges reading his and others' poems and talking with the students about poetry. The Poets Press honored the occasion by publishing a small book of his work, *Death As History*. Mr. Wright reads his work in a program recorded at the Poetry Center of the YM-YWHA in New York City. (WBAI)

11:45 FREE RADIO with Roger Levin.

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Wednesday 11

7:00 KPFA NEWS (Sept 10)

7:30 IN THE MORNING

8:30 CONCERT

Leland Smith: *String Trio*
Rubin, James, Hampton
Fantasy 5010 (13)

Dvorak: *Requiem*, op. 89
Stader, Wagner, Haefliger, Borg;
Ancerl, Czech Philharmonic
DGG LPM 547/48 (94)

10:30 COMMENTARY by Donald F. Anthrop. (Sept 10)

11:00 MORNING READING: *The Evolution Man*, 8. Concluding the reading by Frank Coffee of the book by Roy Lewis. (WBAI)

11:30 HUMAN SERVICES AND PROFESSIONAL RESPONSIBILITY - I: Albert Comanor, professor in the department of social work education at SF State College, presents the opening address at the National Association of Social Workers (NASW) Second Professional Symposium, held in San Francisco last May 24-26. The topic of the speech is "The State of the Social Service Delivery System in the United States." (KPFK)

12:30 CONCERT

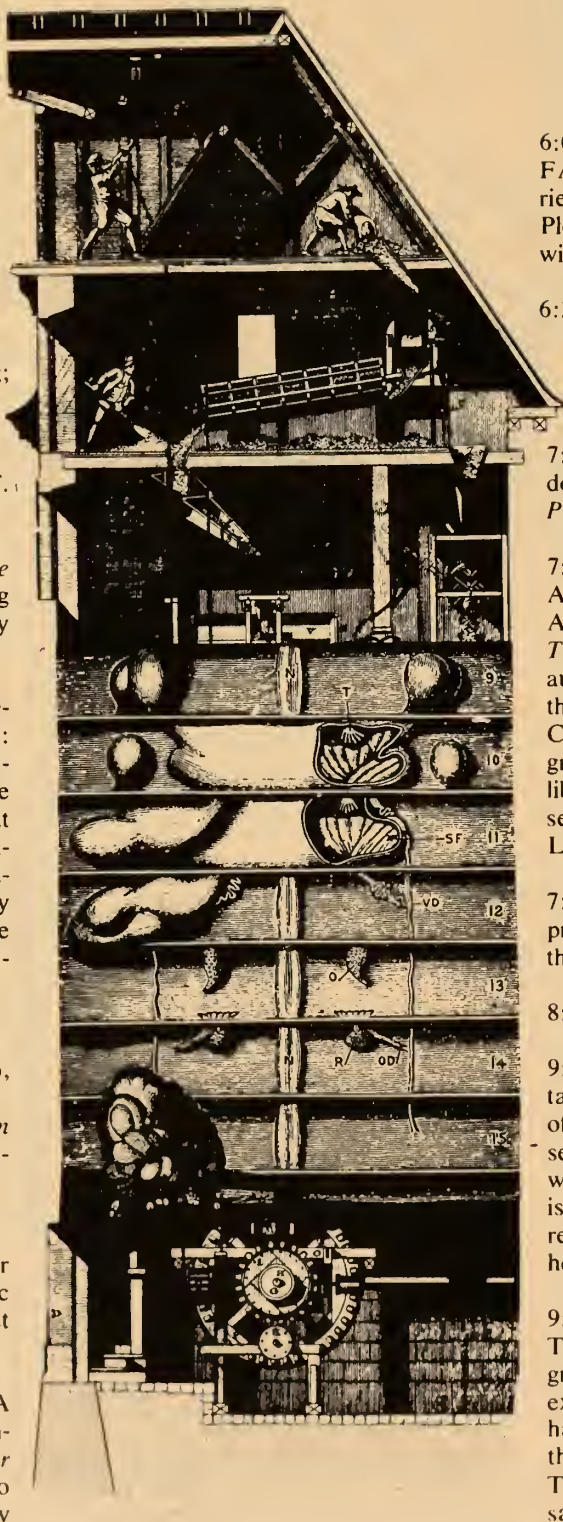
Chopin: *Six Waltzes*. Lipatti, piano,
Odyssey 32 16 0057 (17)

Paganini: *Violin Concerto no. 2 in b*, op. 7. Ricci, violin; Rudolf, Cincinnati Symphony
Decca DL 710106 (24)

1:15 2001 - A DISCUSSION: Writer Samuel R. Delany, *Newsday* film critic Joe Gelmis and WBAI's Martin Last discuss the film. (WBAI)

2:15 MUSIC FROM GERMANY: A program of two overtures by 19th-century composers—Berlioz' *King Lear Overture* and Schumann's overture to *The Bride of Messina*. A brief song by Mendelssohn opens the program.

2:45 THE WITCH: Sybil Leek, journalist, writer, lecturer and witch, meets with a panel consisting of Geraldine Diepeveen, Michele Greenhill and Tiger Slavik, housewives and apprentice witches. (KPFK)



4:00 BALLOONSHARON

4:45 A DIVINE CONCERT

Bach: *Cantata no. 32*, "Liebster Jesu, mein Verlangen". Retchitzka, soprano; Wolf, bass; Ristenpart, Laubach Chior, Chamber Orchestra of the Saar.

Music Guild MG-122 (20)

Stockhausen: *Gesang der Junglinge*
Realized at Radio Cologne
DGG 138811 (13)

Messiaen: *Trois Petites Liturgies de la Presence Divine*. Y. Lloriod, piano; J. Lloriod, Ondes Martenot; Conraud, Choeurs de la Maitris, Chamber Orchestra of the RDF.
Music Guild MG-142 (37)

6:00 RENAISSANCE PLEASURE FAIRE: News, reviews and pleasures of the Second Annual Renaissance Pleasure Faire and Ha'Penny Market, with producers Ron and Phyllis Patterson.

6:30 KPFA NEWS (Sept 12)

7:00 COMMENTARY by Steve Murock, political editor and writer for *The People's World*. (Sept 12)

7:15 THE LIBRARY; THE PUBLIC AND POLITICS - A CASE STUDY: An article from the July, 1967 issue of *The California Librarian*, read by the author, Gregory Bergman, chairman of the Amador County Library Advisory Committee. Mr. Bergman tells of a program of community action to get a new library building and improvement in service in a sparsely-populated Mother Lode county.

7:30 MIDWEEK JAZZ: Philip Elwood presents a program on Lester Young and the Kansas City Seven.

8:15 OPEN HOUR

9:15 D.H. LAWRENCE - POEMS: We take the occasion of the 83rd anniversary of Lawrence's birth to rebroadcast a selection of his poems recorded by his wife, Frieda. This Candalaria recording is scratchy but Frieda's voice and Lawrence's poetry are still impressive to hear.

9:45 A HISTORY OF IMPROVISATION - I: The first in a series of programs, working backwards through time, exploring the freedom of performers that has been one of the most exciting unifying threads through the course of music. Tonight's program deals with improvisation in jazz, blues and baroque music.

10:45 IVS IN VIETNAM: David Nesmith, who until recently was working in South Vietnam with the International Voluntary Service, talks with Elsa Knight Thompson and Ned Opton.

11:30 THE WALLACE BERRY SHOW

Thursday 12

7:00 KPFA NEWS (Sept 11)

7:30 IN THE MORNING

8:30 CONCERT

Merikanto: *Concerto* for violin, clarinet, horn, and strings soloists; Fougstedt, Finnish Radio Orch. Finnish transcription (19)

Vaughan Williams: *Symphony no. 9 in e*. Boult, London Philharmonic. Everest LPBR 6006 (34)

Schumann: *Twelve Songs*, op. 35. Fischer-Dieskau, Weissenborn Decca CL 9935 (35)

Salmenhaara: *Symphony no 2*. Berglund, Finnish Radio Symphony. Finnish transcription (21)

10:30 COMMENTARY by Steve Murdoch. (Sept 11, 7 pm)

10:45 CHINESE PRESS REVIEW (Sept 10, 6 pm)

11:00 MORNING READING: *Letters From Constantinople*, 1. Eighteenth-century epistler Lady Mary Wortley Montagu, wife of diplomat and author Edward Montagu, was endowed with beauty, charm, wit and intelligence. Actress Kathleen Dalton reads the first installment in a series of three devoted to her fascinating letters to her sister and daughter, written from the Near East during the early eighteenth century. (WBAI)

11:30 FROM THE CENTER: *On China*. Although the People's Republic of China refused to send a representative to the Pacem in Terris II Convocation held by the Center for the Study of Democratic Institutions in Geneva, their view was forcefully expressed by Paul T.K. Lin, associate professor of history at McGill University in Canada. Depending on the listener's own point of view, this was the most applauded or most detested speech of the Convocation. (CSDI)

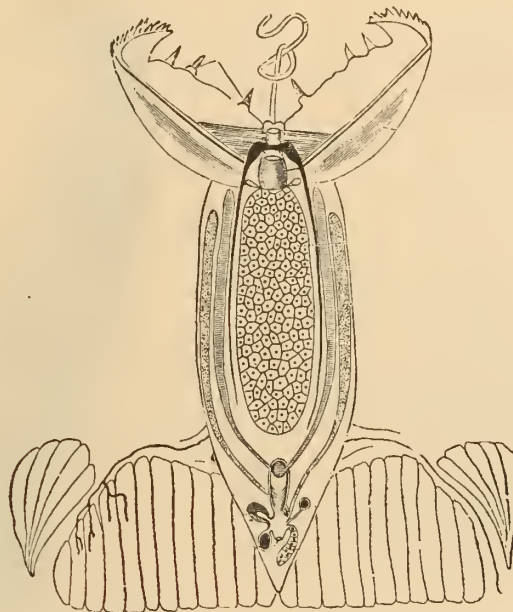
12:00 CONCERT

Monteverdi: *Missa a cappella*. Venhoda, Prague Madrigal Singers. Crossroads 22 16 0043 (36)

Berio: *Omaggio a Joyce*. (tape realized at Radio Milano) (7)

Bach: *Prelude and Fugue in a*. Dupre, organ. Mercury MG 50277 (10)

1:00 THE BETRAYAL: An interview with William R. Corson, author of the



above titled book about the "other war" of pacification in Vietnam. Mr. Corson resigned from the Marines the day before the publication of his book, after 25 years in the Marine Corps. Courtmartial proceedings begun against him have since been dropped. (WBAI)

2:00 WEBERN: *Five Movements for String Quartet*, op. 5. Juilliard Quartet. Columbia ML 4737

2:15 THE CONFESSIONS OF NAT TURNER (Sept. 5, 8 pm)

4:00 BALLOONMIX with Melinda and Anne.

4:45 CONCERT

Mozart: *Divertimento in B flat*, K.270. Philadelphia Woodwind Quintet. Columbia ML 5715 (12)

Marenzio: *Six Madrigals* Singgenmeinschaft Rudolf Lamay Archive ARC 3073 (20)

Cage: *Solo for Voice no. 1*. Anna Carol Dudley, soprano KPFA tape (14)

Mozart: *Divertimento in F*, K. 213 Philadelphia Quintet (10)

Eloy: *Macles*. French ensemble KPFA tape (10)

6:00 CALENDAR OF EVENTS with Joe Agos.

6:30 KPFA NEWS (Sept 13)

7:00 COMMENTARY by Gerald Feigen, newspaper and magazine writer and physician. (Sept 13)

7:15 CONSUMER CREDIT IN THE GHETTO: A commentary on how the

laws governing merchants and finance companies permit fraud to flourish—and an exploration of methods which could reshape those institutions which penalize the poor. Second in a series of commentaries by members of the NAACP Legal Defense Fund. (WBAI)

7:30 FOLKLORE with Alan Dundes, associate professor in the anthropology department at UC Berkeley.

8:00 CONSUMER PROTECTION with John Hopkins, educational assistant for the Consumers' Cooperatives.

8:15 A HISTORY OF POLISH MUSIC: Wanda Tomczykowska presents recordings of 19th-century Polish music by such composers as Chopin, Paderewski, Lessel and Lipinski.

9:15 INTERNATIONAL ACTION CORPS: A panel discussion on the proposal for an International Action Corps, sponsored by Forum International. The participants were: Sheldon Margen, M.D., professor of human nutrition at U.C. Berkeley; Nick Hetzer, Ph.D., president of Forum International; Gerald Berreman, professor of anthropology at U.C. Berkeley; and Joseph Coffey, assistant professor of agricultural economics at U.C. Berkeley. Elsa Knight Thompson moderates.

10:15 THE POETRY AND MUSIC OF LEONARD COHEN: Readings from *The Spice Box of Earth* (Viking) by Leonard Cohen, songs from the album *Songs of Leonard Cohen* and some Judy Collins thrown in for contrast. Produced and read by Mitchell Harding. (KPFK)

11:30 THE JURA-PARIS ROAD with Charles Shere.

Friday 13

7:00 KPFA NEWS (Sept 12)

7:30 IN THE MORNING

8:30 CONCERT

Ravel: *Alborada del gracioso*. Heitink, Amsterdam Concertgebouw
Philips PHM 500-015 (7)

Ohana: *Concerto for guitar and orchestra*. Yepes; Fruhbeck, Spanish National Orch.
London CM 9356 (21)

Faure: *Trio*, op. 120. The Beauxarts Trio. MGME 3455 (21)

Stockhausen: *Refrain*. Aloys and Bernhard Kontarsky, Chr. Caskel
Time 58001 (8)

Ravel: *Trio in a*. The Beauxarts Trio (27)

Rodrigo: *Fantasia para un Gentilhombre*. Yepes; Fruhbeck, Spanish National Orch. (21)

10:30 COMMENTARY by Gerald Feigen. (Sept 12, 7 pm)

11:00 MORNING READING: *Letters From Constantinople*, 2. (WBAI)

11:30 THE NEXT FIFTY YEARS: Dr. John R. Platt, acting director of the Mental Health Research Institute at the Univ. of Michigan and author of *The Excitement in Science*, speaks on what science is going to do in the next fifty years. This is the fourth of many programs from the 1967 American Institute of Planners Conference. (WBAI)

12:15 MUSIC OF THE ITALIAN MASTERS from the collection of Frank V. de Bellis.

Monteverdi: *Lamento d'Arianna* (from *Sixth Book of Madrigals*)
Antonellini, Polyphonic Ensemble of Rome

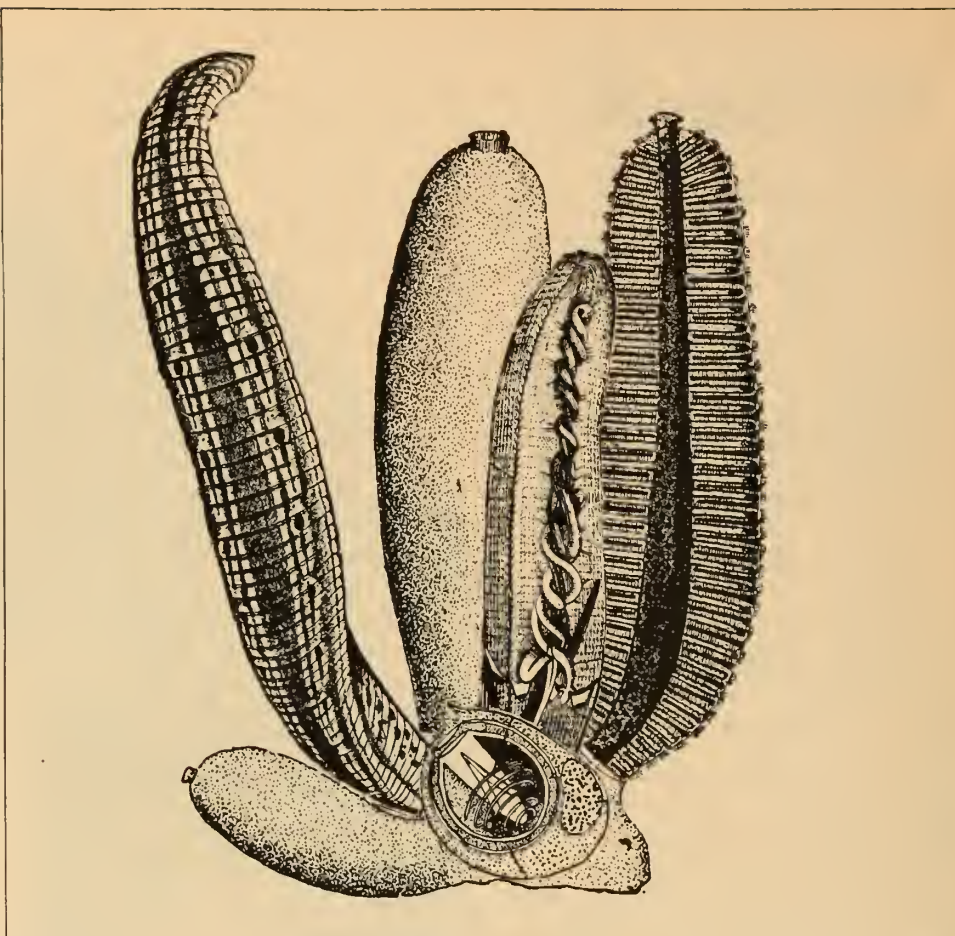
Clementi: *Sonatina in G*, op. 36, no. 5
Gino Gorini, piano

Marcello: *Sinfonia a quattro no. 2 in A*
Ephrikian, I Solisti di Milano

Alberto Curci: *Suite italiana in stile antico for violin and orchestra*, op. 34
Franco Gulli, violin; Franco Capuana, conductor

1:15 FRANCONIA COLLEGE: An interview with students of the small and unusual college in New Hampshire (WBAI)

2:15 SATIE: *Parade*. Kurtz, Houston Symphony. Columbia ML 2112.



2:30 CONVERSATIONS AT CHICAGO: *A Conversation Between Two Novelists* with Jorge Luis Borges, Argentinean novelist, critic and director of the National Library of Buenos Aires, and Richard Stern, novelist and professor of English at the University of Chicago. Borges is the author of *Ficciones* and Stern is the author of *Golk* and *Stitch*. (U. of Chicago)

3:00 THE DIARY OF ANAIS NIN: The writer gives dramatic readings from the first volume of her diary, talks freely about Miller, Durrell, Artaud and other literati she knew intimately and gives her unique views on the art of writing. (KPFFK)

4:00 BALLOONMARI: The great Burt Suchoff presents dramatic poetry by Alfred Noyes.

4:45 CONCERT OF NEW RELEASES

6:00 MAN-OUT-OF-DOORS with Keith Murray. (Sept 14)

6:30 KPFA NEWS (Sept 14)

7:00 COMMENTARY by George Brunn, Judge of the Berkeley-Albany Municipal Court. (Sept 14)

7:15 REPORT TO THE LISTENER by

station manager Alfred Partridge. (Sept 15)

7:30 CURRENT CINEMA (Sept 20)

8:15 OPEN HOUR

9:15 TOO OLD FOR DONKEYS by Rhys Adrian. A play set in Euston Station, London, in the early hours of a Sunday morning. Four men, waiting for their train to come to the North, are faced with three hours of total boredom. A girl passes by and Henry, a youth of seventeen, is urged by the others into making a pass at her. Produced for the BBC by Michael Bakewell.

10:00 STUDIES IN VIOLENCE-III: Author Paul Jacobs speaking on "Violence as Politics" in the third of eight programs from the symposium held at UCLA June 1 and 2, 1968. The moderator of the session, entitled "Varieties of Political Violence," was Dr. J. Alfred Cannon, assistant professor of psychiatry at UCLA School of Medicine. (KPFFK)

11:00 RUSSIAN FOLK MUSIC: Lawrence Jackson introduces performances by Sergei Lemeshev, Theodore Bikel, the Osipov Orchestra of Folk Instruments, and others.

11:30 KENNETH REXROTH continues his autobiography.

Saturday 14

8:00 THE SHARONSHOW

9:00 KPFA NEWS (Sept 13)

9:30 CONCERT

Schumann: *Overture, 'Genoveva,'*
Kubelik, Berlin Philharmonic.
DGG 18 955 (10)

Mozart: *Symphony no. 31 in D.*
Leinsdorf, London Philharmonic.
Westminster XWN 18216 (20)

Schumann: *Symphony no. 3 in Eb.*
Giulini, Philharmonic Orchestra.
Angel 35753 (40)

11:00 COMMENTARY by George Brunn. (Sept 13, 7 pm)

11:15 MAN-OUT-OF-DOORS (Sept 13, 6 pm)

11:30 BOOKS with Kenneth Rexroth.

12:00 CHILDREN'S BOOK SAMPLER (Sept 10, 3:45 pm)

12:30 JEWISH FOLKLORE: "The Last Hope," a story by Abraham Reisin, read in Yiddish by Dr. H. Lewbin and in English by Lila Hassid. Martha Schlamme sings.

1:00 BERKELEY FOLK FESTIVAL, 1968-IV: A traditional Festival Children's Concert, held on the morning of July 5 at Pauley Ballroom, featuring Sam Hinton, Schlomo Carlebach and Dr. Humbead's New Tranquility String Band. And the sounds of many young people.

2:15 EL PUEBLO FOLLOW-UP-SOCIAL WORKERS TEACH-IN: A teach-in sponsored by Social Workers Union #535, held on the Diablo Valley College campus June 22. It was to discuss grievances of several social workers who lost their jobs in the El Pueblo area near Pittsburgh. These grievances arose directly from decisions made by the social workers following the violent events occurring in the El Pueblo ghetto.

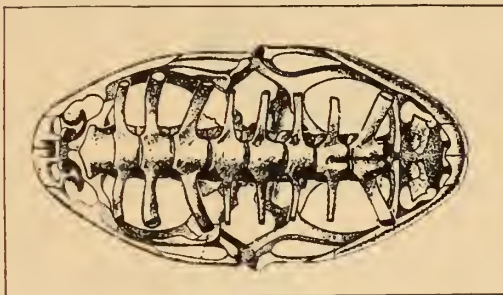
5:15 THE KING'S GREAT MATTER: An account of Henry VIII's divorce of Catherine of Aragon, compiled from contemporary documents by Alison Plowden. (BBC)

6:30 KPFA NEWS (Sept 15)

7:00 COMMENTARY by J.E. Pournelle, associate professor of history and political science at Pepperdine College. (KPFK) (Sept 15)

7:15 AN INTERVIEW WITH EDGAR VARESE: An interview between Eric Salzman and Edgar Varese, held at the composer's home in Greenwich Village. Varese discusses early inspirations and his distaste for the academic, and displays his unique and personal mode of looking at and loving sound. The interview is preceded by his *Poems Electronique* and followed by *Density 21.5* for flute and *Ionization* for percussion ensemble.

8:30 CREATIVITY AND THE DAI-MONIC-11: *Relation Between the Daimonic and the Creative Act.* The second of four lectures given at New York City's New School for Social Research by noted psychiatrist, author and lecturer Rollo May. (WBAI)



10:15 FEINSTEIN AND RAY BOLGER: Mr. Bolger discusses with Herbert Feinstein his work on stage and pictures since 1925. Recorded at the Fairmont Hotel in 1962.

10:45 WE RUN FROM THE DAY TO A STRANGE NIGHT OF STONE with Warren Van Orden. Tonight featuring music of Joe Tex and The Coasters.

Sunday 15

8:00 THE FUNNYPAPER MAN

8:30 CONCERT

Beethoven: *Triple concerto*, op. 56.
Serkin, Laredo, Parnas; Schneider,
Marlboro Festival Orchestra.
Columbia ML 5964 (36)

Schoenberg: *Five Pieces*, op. 16.
Rosbaud, SW German Orchestra.
German transcription (17)

Beethoven: *Piano concerto no. 1.*
Gieseking; Rosbaud, Berlin State
Opera Orch. (Columbia 78 rpm)
(37)

Webern: *Six Pieces*, op. 6. Rosbaud,
Amsterdam Concertgebouw.
Netherlands transcription (12)

Strauss: Three songs: *Hymnus, Morgen, Traum durch die Dammerung.* Heinrich Schlusnus; Zillig,
Hessian Radio Orchestra. DGG
17 097 (11)

10:30 KPFA NEWS (Sept 14)

11:00 JAZZ REVIEW with Philip Elwood.

1:00 OPEN HOUR for timely public affairs coverage.

2:00 COMMENTARY by J.E. Pournelle. (Sept 14, 7 pm)

2:15 REPORT TO THE LISTENER (Sept 13, 7:15 pm)

2:30 A MAN'S A MAN by Bertolt Brecht. Adaptation and lyrics by Eric Bentley; music by Joseph Raposo. Based on the production of The New Repertory Theatre Co. (Konrad and Gay Matthaei) as directed by John Hancock at the Masque Theatre, New York.

3:45 SCHUMANN: *Genoveva Idulof*. Franco Calabrese
Siegfried. Mario Borriello
Genoveva. Consuelo Rubio
Golo. Nicola Filacuridi
Margherita. Fedora Barbieri
Dragon and Ghost. Giorgi Tadeo
Baldassare. Renzo Gonzales
Gaspere. Ledo Freschi
Orchestra and Chorus of RAI, Turin,
Vittori Gui RAI

6:30 KPFA NEWS (Sept 16)

7:00 COMMENTARY by Lewis F. Sherman, Berkeley attorney and Republican State Senator from the 8th district. (Sept 16)

7:15 SWEDISH PRESS REVIEW

7:30 MY WORD! Logomachy from the BBC.

8:00 FRANKFURT FESTIVAL OF NEW MUSIC: Scheduled in July and pre-empted.

Bo Nilsson: *Four Prologues*

Franco Oppo: *Cello Concerto*

Andrzej Morkowski: *Perpetuum Mobile*

Witold Lutoslawski: *Three Postludes*
Edgar Varese: *Ecuatorial*

9:30 THE SECRET SEARCH FOR PEACE IN VIETNAM: Dale Minor interviews David Kraslow, whose book of the above title was recently published by Random House. (WBAI)

10:30 THE BONDMAN or Love and Liberty. A tragi-comedy by Philip Massinger (1583-1640) first acted on December 23, 1623 at the Cockpit, Drury Lane, London. The basic situation of the play, the rebellion of the slaves of Sicily in the year 340 B.C. in the absence of their masters at war against the Carthaginians, is taken from Plutarch. Adapted for radio and produced by Raymond Raikes; music by Guy Halahan.

Monday 16

7:00 KPFA NEWS (Sept 15)

7:30 IN THE MORNING with John FitzGibbon and Herb Kohl.

8:30 CONCERT

Monteverdi: *Scherzi Musicali*. Cuenod, Bressler, Rondeleux. N. Y. Chamber Soloists.
Project PR7001M (17)

Mozart: *Concerto for Three Pianos and Orchestra in F. K. 242*. San-can, Pommier, Silie, pianos; Choro-fas, Lamoureux. Orchestra.
Nonesuch H-71028 (24)

Monteverdi: *Scherzi Musicali* (20)
Bach: *Concerto in d for Two Violins*, S.1043. David and Igor Oistrakh, violin; Goossens, Vienna Symphony. DGG LPM 18 820 (17)

Beethoven: *String Quartet no. 11 in f*, op. 95. Fine Arts Quartet.
Concert-Disc SF 506/3 (21)

10:30 COMMENTARY by Lewis I. Sherman. (Sept 15, 7 pm)

10:45 MALVINA REYNOLDS: The songwriter and singer comments on the news.

11:00 MORNING READING: *Letters From Constantinople*, 3. Kathleen Dalton reads the final installment in a series devoted to the letters of Lady Mary Wortley Montagu, written from the Near East in the early 18th century. (WBAI)

11:30 FROM THE MIDWAY: Seymour Martin Lipset, professor in the department of government and social relations at Harvard University, discusses reactionary political philosophy in a talk entitled "The Social Context of the Wallace Campaign and the Radical." (Univ. of Chicago)

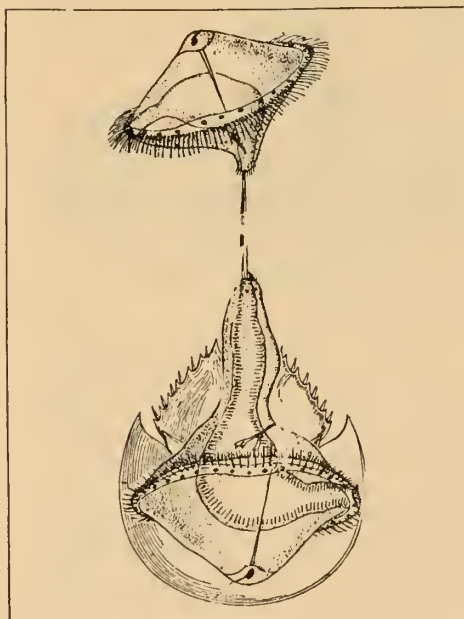
12:30 STRAVINSKY: *Presephone*. Zorina, narrator; Robinson, tenor; Stravinsky, N.Y. Philharmonic, Westminster Choir. Columbia ML 5196 (54)

1:30 HUMAN SERVICES AND PROFESSIONAL RESPONSIBILITY - II: Ivor Kraft, associate professor of social work at the School of Applied Social

Sciences, Case Western Reserve University, Cleveland, speaking on "The Responsibilities of the Professional Association" at the NASW Second Professional Symposium held in San Francisco last May. (KPFK)

2:30 TELEMANN: *Concerto in D* Rietnpart, Chamber Orchestra of the Saar. Nonesuch H-1132.

2:45 OUT OF THE EARTH I SING: Richard Lewis reads from and discusses his collection of songs and poetry of American Indians, Africans, Polynesians, Aborigines, Maoris and Eskimos. (WBAI)



3:15 DOING YOUR THING: An interviewer with Lars Speyer, one of the originators of the Peace Torch Marathon which carried a symbolic torch from San Francisco to Washington to protest the war in Vietnam. Mr. Speyer believes now that political activity is not the way to develop individuality and independence. He suggests that the way to change is by changing ourselves. The interviewer is Al Silbowitz.

4:00 BALLOONCECILE

4:45 CONCERT

Raga Shree. Shankar, sitar; Khan, sarod. Capitol T 10497 (21)

Bach: *Concerto in c*. Veyron-Lacroix, Beckenstein, harpsichords; Pail-lard Chamber Orchestra. Westminster XWN-19018 (14)

Brahms: *String Quartet in a*, op. 51, no. 2. Amadeus Quartet
DGG LPM 18614 (31)

6:00 REVIEW OF THE BRITISH WEEKLIES (BBC)

6:30 KPFA NEWS (Sept 17)

7:00 COMMENTARY by William Winter. (KPFK) (Sept 17)

7:15 SOVIET PRESS AND PERIODICALS with William Mandel. (Sept 17)

7:30 WHERE IT'S AT

8:15 OPEN HOUR

9:15 A LEISURELY TOUR THROUGH KEYBOARD LITERATURE with Julian White.

10:15 THE ART OF RUTH DRAPER - IV: From volume two of the Caedmon album, Miss Draper impersonates a hostess, a shy English girl, Lady Vivian and a Southern American—all members of "An English House Party."

10:45 MEN ON PAROLE: Jay Conner, Peter Crysdale, Earl Blue, David Persson and Dan Poe are all connected with Austin MacCormick House, the only "Half-way House" in San Francisco. They discuss the problems of the parolee in our society and what they are trying to do about it. Moderated by Elsa Knight Thompson. (Sept 26)

11:45 THE JOLLY BLUE GIANT HOUR

Tuesday 17

7:00 KPFA NEWS (Sept 16)

7:30 THE TUESDAY MORNING CLUBS with Julian White.

8:30 CONCERT

Schubert: *Symphony no. 9 in C*
Mengelberg, Amsterdam Concertgebouw. Philips PHM 500-041 (49)

Rosen: *Sonata for clarinet and cello*
Jerome Rosen, Helen Stross
Fantasy 5009 (11)

Schoenberg: *Pelleas and Melisande*
Zillig, Frankfurt Radio Symphony
Capitol P 8069 (47)

10:30 COMMENTARY by William Winter. (Sept 16, 7 pm)

10:45 SOVIET PRESS AND PERIODICALS (Sept 16, 7:15 pm)

11:00 MORNING READING

11:30 CALIFORNIA EARTHQUAKES - SCARE OR REAL RISK? Dr. Charles Richter, professor of seismology at California Institute of Technology, speak-

ing before a meeting of Town Hall of California last March 21. (KPFK)

12:30 MEDICAL RADIO CONFERENCE: Two distinguished doctors discuss a current medical problem in a live broadcast from the U.C. Medical Center in San Francisco.

1:30 CONCERT

Stamitz: *Clarinet Concerto in B flat*
Michaels, clarinet; Grovin, Munchener Chamber Orchestra
Archive ARC 3092 (18)

Ives: *Violin Sonata no. 1*. Bruian, violin; Simms, piano.
Philips PHC 2-002 (21)

2:30 HANS CHRISTIAN KIRSCH:

The West German political novelist and translator is interviewed by Elsa Knight Thompson.

3:45 CHILDREN'S BOOK SAMPLER with Ellyn Beaty. (Sept 21)

4:00 BALLOOOOOOOOONELLEN

4:45 CONCERT OF NEW RELEASES

6:00 GERMAN PRESS REVIEW with Harold Reynolds, graduate student in German at SF State College. (Sept 18)

6:30 KPFA NEWS (Sept 18)

7:00 COMMENTARY by Sidney Roger, Bay Area journalist specializing in labor affairs. (Sept 18)

7:15 SCIENCE REPORT with J. Dennis Lawrence, computer programmer at Live more.

7:30 BLACK THEATRE: Ed Bullins, the Negro playwright whose play, "The Electronic Nigger" is currently playing Off Broadway in New York, talks with Erik Bauersfeld about the aims and function of Black Theatre in America.

8:15 OPEN HOUR for timely public affairs coverage.

9:15 BERKELEY FOLK FESTIVAL, 1968 — V: From the July 6 evening concert held at Pauley Ballroom, performances by Mayne Smith, Larry Diggs, and David and Tina Meltzer.

10:15 POETS' THEATRE: Lenore Kandel and Stephen Vincent read their own work. Miss Kandel also reads a statement of poetics and Mr. Vincent reads a selection from a novel by a young Nigerian author. Recorded as part of the weekly poetry series at the Straight Theatre in San Francisco. The program is introduced by David Gitin.

11:45 FREE RADIO with Roger Levin.

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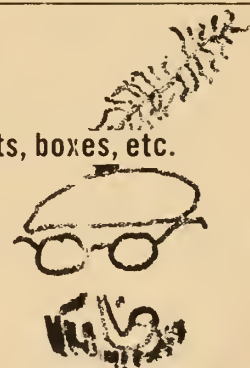
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Wednesday 18

7:00 KPFA NEWS (Sept 17)

7:30 IN THE MORNING

8:30 CONCERT

Strauss: *Don Juan*. Bohm, Berlin Philharmonic
DGG LPM 18 866 (18)

Schubert: *Violin Sonata in A*. David Oistrakh, violin; Oborin, piano
Dover HCR-5245 (22)

Bach: *Cantata no. 147*, "Herz und Mund und Tat und Leben"
Reichelt, soprano; Bence, alto; Krebs, tenor; Kelch, bass; Werner, Schutz Chior, S.W. German Radio Orchestra

Musical Heritage MHS 547 (36)

Beethoven: *Symphony no. 3 in E flat*. Boult, Philharmonic Promenade Orchestra
Vanguard SRV-127 (35)

10:30 COMMENTARY by Sidney Roger. (Sept 17, 7 pm)

10:45 GERMAN PRESS REVIEW

11:00 MORNING READING

11:30 NATIONAL CONSULTATION ON ETHNIC AMERICA - I: The first of three programs recorded at the National Consultation on Ethnic America at Fordham University, last June 20. David Danzig of the Columbia University School of Social Work speaks on the socio-political framework of ethnic America. (WBAI)

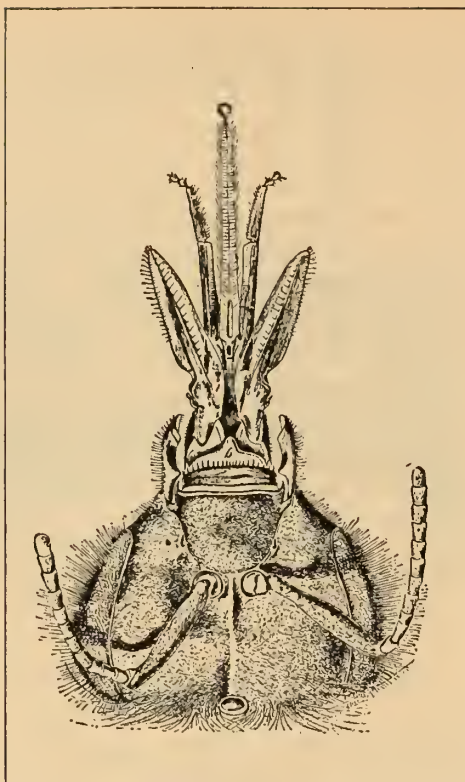
12:00 CONCERT

Beethoven: *Sonata no. 1 in F*, op. 5, no. 1. Rostropovich, cello; Richter, piano.
Philips PHM 2-520 (23)

Schonberg: *15 Gedichte au "Das Buch der Hangenden Garten"*. Hinnenberg-Lefbre, soprano; Roloff, piano. DGG 16129LP (26)

1:00 HUMAN SERVICES AND PROFESSIONAL RESPONSIBILITY - III: Abraham Kaplan, professor of philosophy at the University of Michigan, speaking on "New Ways of Asking Questions About Service Delivery." (KPFA)

1:45 SOUNDS OF FAR OFF LAUGHTER: Byron Bryant with a program on laughing from old recordings in his collection.



2:15 MUSIC FROM GERMANY: The American premiere of Karl Amadeus Hartmann's *Gesangs-Szene*. Dietrich Fischer-Dieskau performs with the Cologne Radio Symphony Orchestra, conducted by Joseph Keilberth.

2:45 CRISIS IN THE CITY - I: *The Politics of Urban Education*. The first of four programs from a conference on urban affairs held in April at Newark State College. Panelists in today's program are Dr. Doxie Wilkerson, associate professor of education at Yeshiva Uni-



versity, and Mr. Matthew Feldman, former chairman of the Committee on Education, New Jersey State Senate. (WBAI)

4:00 BALLOONSHARON: *Kidthings/Daydreams*. A very _____ of a show for children who are _____, and grownup _____ people. Also pets can listen. By Sharon.

4:45 CONCERT

Liszt: *Hungarian Fantasy* for piano & orch. Bolet; Irving, Symphony of the Air. Everest LPBR 6062 (15)

Mozart: *Symphony no. 36 in C*. Davis, English Chamber Orchestra. Oiseau-Lyre OL 50218 (26)

Mendelssohn: *Piano concerto no. 1 in g*. Katin; Collins, London Symphony. London LL 1453 (21)

6:00 RENAISSANCE PLEASURE FAIRE: The Second Annual Renaissance Pleasure Faire and Ha'Penny Market is reviewed by Ron and Phyllis Patterson, producers.

6:30 KPFA NEWS (Sept 19)

7:00 COMMENTARY by Father Eugene Boyle. (Sept 19)

7:15 COMMENTARY: Commentator to be announced. (Sept 19)

7:30 MIDWEEK JAZZ: Philip Elwood presents a program on pianist Jess Stacy.

8:15 OPEN HOUR

9:15 THE QUEEN ELISABETH OF BELGIUM INTERNATIONAL MUSIC CONTEST, 1968-III: Recordings of performances that earned fifth and sixth prizes in the piano division for Andre De Gerrote of Belgium and Francois-Joel Thiollier of the U.S.A. We hear the Mozart *Concerto no. 24 in c* and Rachmaninov's *Variations on a Theme by Paganini*. (BRT)

10:15 QUAKERS IN VIETNAM: Carolyn Hamm and Rafael Ruiz, who have just returned from Vietnam where they worked with VISA, the Quakers' Voluntary International Service Assignments, talk with Edward Opton, Jr.

11:15 WHATEVER BECAME OF... DAN HEALY? Richard Lamparski prevails upon the "Night Mayor of Broadway" to tell how his late wife, Helen Kane, began her famous "boop-boop-a-doop" improvisation. Mr. Healy, who has been in show business for over 60 years, talks about the Marx Brothers, his early movie musical "Glorifying the American Girl" and the "Cotton Club" shows he produced. (WBAI)

11:45 THE WALLACE BERRY SHOW: Whatever became of Betty Berry?

Thursday 19

7:00 KPFA NEWS (Sept 18)

7:30 IN THE MORNING

8:30 CONCERT

Mahler: *Kindertotenlieder*

Tourel, mezzo-soprano; Bernstein, N.Y. Philharmonic

Columbia ML 5597 (26)

Bach: *Sonata in C* for two violins and piano. David and Igor Oistrakh, violins; Yampolsky, piano
Monitor MC 2005 (15)

Schumann: *Violin Concerto in d*

Szeryng, violin; Dorati, London Symphony

Mercury MG5046 (28)

Brahms: *Symphony no. 1 in c*, op. 68
van Beinum, Concertgebouw Orchestra
Epic LC 3603 (41)

10:30 COMMENTARY by Father Eugene Boyle. (Sept 18, 7 pm)

10:45 COMMENTARY (Sept 18, 7:15 pm)

11:00 MORNING READING

11:30 FROM THE CENTER: *Beyond Coexistence*. From the Pacem in Terris II Convocation in Geneva, sponsored by the Center for the Study of Democratic Institutions, a program examining the requirements of peace that must go beyond a cold war existence. (CSDI)

12:30 BOULEZ: *Pli Selon Pli*, a portrait of Mallarme in five parts.

Rogner, soprano; Boulez, S.W.

German Radio Orchestra

KPFA Tape

12:30 BOULEZ: *Pli Selon Pli*, a portrait of Mallarme in five parts. Rogner, soprano; Boulez, S.W.; German Radio Orchestra; KPFA Tape.

1:30 THE EXACT TIME OF THE BEGINNING AND END OF LIFE: Dr. Joseph Still discusses the exact moments as evidenced by scientific measurements and the resulting legal and moral implications, in an interview with Harold J. Quigley, Leader of the Ethical Culture Society of L.A. (KPFK)

2:30 SCHOENBERG: *Three Piano Pieces*, op. 11. Gould, piano. Columbia ML 5336

2:45 KARL KRAUS: Dr. Francis Schiller discusses the satirist, essayist, dramatist and performer of Vienna. The program includes three pieces written and performed by Kraus around 1930.

3:15 CONVERSATIONS AT CHICAGO: *Berlin at the Center*. A discussion with Mayor Klaus Schutz of West Berlin; William R. Polk, prof. of history at the Univ. of Chicago; Jerald C. Brauer, professor and dean of the Divinity School at the University; and Kenneth J. Northcott, moderator, professor and dean of students in the division of humanities there. (U. of Chicago)

4:00 BALLOONMIX with Melinda and Anne.

4:45 CONCERT

Bach: *Trio Sonata in C*. Altmann, Lardinois, violins; Louel, piano.

Belgian Decca 173.454 (13)

Victoria: *Four Motets*. Deiss, Scuola Scholasticat de Chevilly.

Music Guild M-41 (21)

Gorecki: *Choros*. Stryja, Silesian Philharmonic.

Polish transcription (14)

Mozart: *Flute Concerto no. 2 in D*, K. 314. Marion, flute; Ristenpart, Chamber Orchestra of the Saar.

Nonesuch H-1126 (20)

6:00 CALENDAR OF EVENTS with Joe Agos.

6:30 KPFA NEWS (Sept 20)

7:00 COMMENTARY by Hal Draper of the Independent Socialist Club and an editor of *New Politics*; and/or Anne Draper of the Amalgamated Clothing Workers staff and secretary of Citizens for Farm Labor. (Sept 20)

7:15 THE HYBRID LAWYER: New dimensions for the social action lawyer in the urban ghetto, and possibilities and demands for more dynamic contributions to community and political action groups are explored in this third program of commentary by staff members of the NAACP Legal Defense Fund. (WBAI)

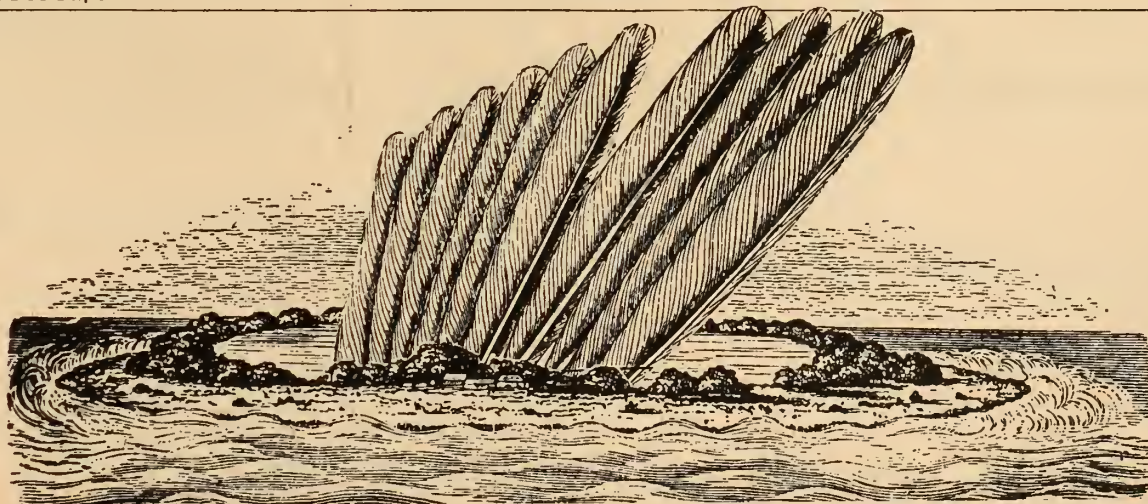
7:30 THE ARTIST with Fred Martin.

8:00 MALCOLM BURNSTEIN INTERVIEWED BY MARSHALL WINDMILLER: Mr. Burnstein, Oakland attorney, had just returned from a trip abroad which included a week in June in Hanoi. He and Professor Richard Falk of Princeton University, who were in North Vietnam on a fact-finding mission for the World Conference of Jurists on Vietnam, subsequently attended the Conference in Geneva July 6-10, and gave a report on their mission. Dr. Windmiller is associate professor of international relations at SF State College and a longtime KPFA commentator. Recorded July 23. (Sept 30)

9:00 A HISTORY OF IMPROVISATION-II: From Studio C, a live performance by the West Coast New Music Ensemble of works that are highly dependent on improvisatory elements.

10:00 ULYSSES: The film soundtrack of the Walter Read, Jr. and Joseph Strick production. The cast includes Milo O'Shea as Leopold Bloom, Barbara Jefford as Molly Bloom and Maurice Rooves as Stephen Dedalus.

11:45 THE JURA-PARIS ROAD with Charles Shere.



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Friday 20

7:00 KPFA NEWS (Sept 19)

7:30 IN THE MORNING

8:30 PERFORMANCES BY ANSER-
MET AND L'ORCHESTRE DE LA
SUISSE ROMANDE

Debussy: *Khamma*—a ballet
London CS 6437 (18)

Schumann: *Symphony no. 2 in C*, op.
61. London CS 6457 (38)

Ravel: *Daphnis and Chloe*.
London CS 6456 (56)

10:30 COMMENTARY by Hal and/or
Anne Draper. (Sept 19, 7 pm)

11:00 MORNING READING

11:30 THE NEXT FIFTY YEARS:
Ralph G.H. Siu, deputy director of de-
velopment of the U.S. Army Material
Command, speaks on "Technology in
Creating the Future Environment" in a
program from the American Institute of
Planners conference held last October in
Washington, D.C. (WBAI)

12:15 CONCERT

Monteverdi: *Sonata a 8 sopra* "Sancta
Maria ora pro nobis." Gorvin, Choir
of St. Hedwigs Cathedral Berlin,
soloists. Archive ARC 3005 (9)

Lassus: *Missa VIII toni*. Rehmman,
Aachener Domsingknaben.
Archive ARC 3077 (22)

Lully: *Miserere mei Deus*. Sussman,
soprano; Debliqui, alto; Plantey,
Mollien, tenors; Cottret, bass; Cour-
aud, Choir and Orchestra Lamour-
eux. Archive ARC 3097 (23)

1:15 OPEN SHOJI ON JAPAN: George
O. Totten, associate professor of political
science at USC, talks with two Americans
of Japanese ancestry who lived for a while
in Japan, about how Nisei are received in
Japan today. (KPFK)

1:45 CURRENT CINEMA (Sept 13)

2:15 WHATEVER BECAME OF...
HELEN TRENT? Richard Lamparski
talks with the Queen of Soap Opera,
Julie Stevens, who, when life knocked her
up against the rocks of despair, fought
back bravely, successfully proving what
all women want to prove—that a woman
can find romance and happiness in life at
thirty-five... and even beyond. (WBAI)

2:45 LIEDER AND SPIELSTUCKE
FROM THE GLOGAUER LIEDER-
BUCH (15th century): Gerstein, soprano.
Bruckner-Ruggeberg, tenor. Ensemble.
Archive ARC 3033

3:15 HUMAN SERVICES AND PRO-
FESSIONAL RESPONSIBILITY —
IV: Robert Morris, professor of social
planning at Florence Heller Graduate
School for Advanced Studies in Social
Welfare at Brandeis University, speaking
on "Strategies for Innovation in the De-
livery of Services." (KPFK)

4:00 BALLOONMARI: Rod McManigal
pilots the Balloon through the poetry of
Wallace Stevens.

4:45 CONCERT OF NEW RELEASES

6:00 JAPANESE PRESS REVIEW with
Richard Lock, former resident and teach-
er in Japan. (Sept 21)

6:30 KPFA NEWS (Sept 21)

7:00 COMMENTARY by Robert
Pickus, founder of the World Without
War Council. (Sept 21)

7:15 REPORT TO THE LISTENER by
station manager Alfred Partridge. (Sept
22)

7:30 THE ART OF RUTH DRAPER —
V: From volume three of the Caedmon
album, Miss Draper plays "A Southern
Girl at a Dance" and a woman "On a
Porch in a Maine Coast Village."

8:15 OPEN HOUR

9:15 THE DIG by Jane McClure. An
ancient civilization is seen through the
eyes of a scholar who is attempting to
solve the mysteries of an earlier era and
its relevance to his own. John Ruddock
plays the part of the Professor. (BBC)

9:30 AVOID VIETNAM IN LATIN
AMERICA: An interview with Arthur
Melville, a Maryknoll priest who was re-
cently expelled from Guatemala after
spending seven years there working with
the people for social change. Mr. Mel-
ville, who is now working with a group
called AVILA (Avoid Vietnam in Latin
America), discusses American involve-
ment in Guatemala and in Latin America
generally. The interviewer is Al Silbo-
witz.

10:30 A CONCERT WITH THE
SOUTH GERMAN CHAMBER OR-
CHESTRA scheduled and pre-empted
in July.

Haydn: *Divertimento in D*

Giescler: *Concerto for String Orches-
tra*

Mozart: *Piano Concerto in E flat*, K.
449

Bach: *Ricercare* from the *Musical Of-
fering*

Corelli: *Bardinerie*

Saturday 21

8:00 THE SHARONSHOW

9:00 KPFA NEWS (Sept 20)

9:30 CONCERT

Chopin: *Waltzes 9-12*. Vasary, piano
DGG 19 485 (12)

Beethoven: *Trio no. 6 in B flat*, op. 97
("Archduke"). Panenka, piano; Suk,
violin; Chuchro, cello

Crossroads 22 16 0021 (37)

Bartok: *Concerto for Orchestra*
Ormandy, Philadelphia Orchestra
Columbia ML 6026 (38)

11:00 COMMENTARY by Robert
Pickus. (Sept 20, 7 pm)

11:15 JAPANESE PRESS REVIEW
(Sept 20, 6 pm)

11:30 BOOKS with Kenneth Rexroth.

12:00 CHILDREN'S BOOK SAMP-
LER (Sept 17, 3:45 pm)

12:30 REMINISCENCES OF A RE-
BEL: Ben Legere continues his radio
autobiography.

1:00 CONCERT

Torelli: *Trumpet Concerto in D*. De-
side, trumpet; Instrumental En-
semble, Marsick.

Alpha DB 135/C (7)

Bartok: *Dance Suite*. Auri, New
Symphony Orchestra.
Bartok BRS 302 (17)

Cage: *Sonatas and Interludes for pre-
pared piano*, Volume 1.

Ajemian, piano (29)

Bach: *Trio Sonata in G*. Altman, Lar-
dinois, violins; Louel, piano.
Belgian Decca 173.454 (16)

2:15 MISSISSIPPI TODAY: An inter-
view with Paul Brest, who was an attor-
ney with the NAACP Legal Defense and
Educational Fund, Inc. based in Jackson,
Mississippi from August 1966 to June
1968. The interviewer is Scott Keech.

3:30 AN ANTHOLOGY OF NEGRO
SACRED MUSIC recorded at the Amos
Temple of the Christian Methodist Epis-

copal Church in Oakland on July 14,
1968. Mrs. Willie Riley directs the choirs
and the Reverend Anthony A. Burrus
narrates this survey of slave songs, spir-
ituals and gospel music.

5:15 THE EXCEPTION AND THE
RULE by Bertolt Brecht. Adapted by
Eric Bentley; directed by Isasah Sheffer
with music by Stephan Wolpe. This is the
Folkways recording of the Broadway pro-
duction, with Paul E. Richards as the
Merchant.

6:30 KPFA NEWS (Sept 22)

7:00 COMMENTARY: Commentator
to be announced. (Sept 22)

7:15 A CONCERT FROM RADIO NE-
DERLAND with the Amsterdam Con-
certgebouw Orchestra, conducted by Bern-
ard Haitink.

Weber: *Overture "Oberon"*

Beethoven: *Symphony no. 8*

Bartok: *Dance Suite*

8:15 CREATIVITY AND THE DAI-
MONIC—III: *The Daimonic in Psycho-*
therapy. The third of four lectures given
at New York City's New School for So-
cial Research by Rollo May. (WBAI)

9:45 NINE DAYS QUEEN: An account
of the closing months of life of Lady Jane
Grey, compiled from contemporary docu-
ments by Alison Plowden.

10:45 MUSIC IN AMERICA with Chris
Strachwitz.

12:00 ALL-NIGHT JAZZ with Dan
McClosky.

Sunday 22

8:00 THE FUNNYPAPER MAN

8:30 LATE ROMANTICISM

Wagner: *Overture, "Rienzi."* Philhar-
monic, Klemperer.

Angel 3610 (12)

Wolf: *Three Goethe Songs*. Hotter,
Moore. Angel 35057 (11)

Bruckner: *Erinnerung*. Demus.
Music Guild 23 (3½)

Mahler: *Symphony no. 9*.
Horenstein, Vienna Sym.
Vox VBX 116 (86½)

10:30 KPFA NEWS (Sept 21)

11:00 JAZZ REVIEW with Philip El-
wood.

1:00 OPEN HOUR for timely public af-
fairs coverage.

2:00 COMMENTARY (Sept 21, 7 pm)

2:15 REPORT TO THE LISTENER
(Sept 20, 7:15 pm)

2:30 ANDREI VOZNESENSKY: The
distinguished Russian poet in a reading
performed April 7, 1966 at the Fillmore
Auditorium under the sponsorship of the
City Lights Bookshop. Lawrence Fer-
linghetti reads the English translations.

3:45 DARGOMYZHISKY: *Rusalka*
Prince Ivan Kozlovsky
Princess Veronika Borisenko
Rusalka Yelizaveta Smolenskaya
Miller Aleksei Krivchenya
Chorus and Orchestra of the State Aca-
demic Bolshoi Theatre, Evgeny Svet-
lanov
Mezhdunarodnaya Kniga D-04424/29
Presented by Lawrence Jackson

6:30 KPFA NEWS (Sept 23)

7:00 COMMENTARY by Malcolm
Burnstein, Oakland attorney, lecturer in
international law at SF State College and
a member of the National Conference on
New Politics. (Sept 23)

7:15 SWEDISH PRESS REVIEW

7:30 VICTORIAN BOOKS: David Ait-
ken discusses Charles Kingsley's *West-*
ward Ho!, Alton Locke and *Water Babies*.
(KPFA Archives)

8:00 A CONCERT BY THE PARREN-
IN STRING QUARTET OF PARIS—
II given at Hertz Hall on the Berkeley
campus of the University of California on
July 23, 1968.

Darius Milhaud: *Quartet no. 13*

Bartok: *Quartet no. 5*

Beethoven: *Quartet in c*, op. 18, no. 4

9:30 HOW TO BE A GUERRILLA:
Father Blase Bonpane, one of three
priests who were banned from Guatemala
as a result of guerrilla activity, in a talk
given under the auspices of the Catholic
Peace Fellowship of Los Angeles last
May 24. (KPFK)

10:30 THE MOST UNHAPPY LADY:
An account of three critical years in the
life of Mary Tudor, compiled from con-
temporary documents by Alison Plowden.



Monday 23

7:00 KPFA NEWS (Sept 22)

7:30 IN THE MORNING with John FitzGibbon and Herb Kohl.

8:30 CONCERT

Schumann: *Symphony no. 1 in Bb* ("Spring"). Szell, Cleveland Orch. Epic LC 3612 (31)

Debussy: *Four Songs*. Farrell, Traville. Col. 5924 (10)

Sibelius: *Violin Concerto in d*, Oistrakh, Ehrling, Stockholm Fest. Orch. Angel 35315 (30)

Faure: *Four Songs*. Farrell, Troville (11)
Sibelius: *Symphony no. 3 in C*, op. 52 (1907). Kletzki, Philharmonic Orch. Angel 35315 (28)

10:30 COMMENTARY by Malcolm BURNSTEIN. (Sept 22, 7 pm)

10:45 MALVINA REYNOLDS: The songwriter and singer comments on the news.

11:00 MORNING READING

11:30 FROM THE MIDWAY: Arthur R. Miller, professor of law at the University of Michigan, describes how the computer could turn society into a transparent world in which our home, finances, associations and mental and physical condition are bared to the most casual observer, in a talk entitled "Computer Technology: A Potential Threat To Personal Privacy." (U. of Chicago)

12:30 CONCERT

Rossini: *Woodwind Quartet no. 4 in B flat*. Baron, flute; Glazer, clarinet; Garfield, bassoon; Barrows, horn. Dover HCR-5214 (12)

Schubert: *Piano Sonata in G*, op. 78. Kempff, piano. DGG 139104 (30)

Varese: *Integrale*. Boulez, ensemble of the Domaine Musical Vega C 30 A 271 (11)

1:30 HUMAN SERVICES AND PROFESSIONAL RESPONSIBILITY - V: Alan D. Wade, dean of the school of social work at Sacramento State College, speaking on "Strategies for Innovation in NASW" at the NASW Second Professional Symposium held in San Francisco last May. This concludes the series. (KPFK)

2:15 AN INTERVIEW WITH JEAN-CLAUDE ELOY: The young French composer 'discusses the plight of the artist, describes the state of musical life in France and in'troduces two of his works *Macles* and *Equivalences*. The latter is conducted by Pierre Boulez. The interviewer is Howard Hersh.

3:00 AN ACTION PLATFORM FOR HUMAN WELFARE - I: *The Relationship of Peace and Disarmament to the Practice of Social Work - A Professional Problem*. An open meeting at the 95th annual forum and exposition program of the National Conference on Social Welfare held in May, 1968 in San Francisco. (KPFK)

4:00 BALLOONCECILE

4:45 CONCERT

Guillaume Lekeu: *Sketches*. Le-maire, Solistes de Liege. Alpha DB 120 (13)

Mamiya: *Two Tableaux for Orchestra*. NHK Symphony Orchestra NHK transcription (21)

Strauss: *Also Sprach Zarathustra*. Ormandy, Philadelphia Orchestra (33)

6:00 REVIEW OF THE BRITISH

WEEKLIES (BBC)

6:30 KPFA NEWS (Sept 24)

7:00 COMMENTARY by William Winter, political analyst. (KPFK) (Sept 24)

7:15 SOVIET PRESS AND PERIODICALS with William Mandel. (Sept 24)

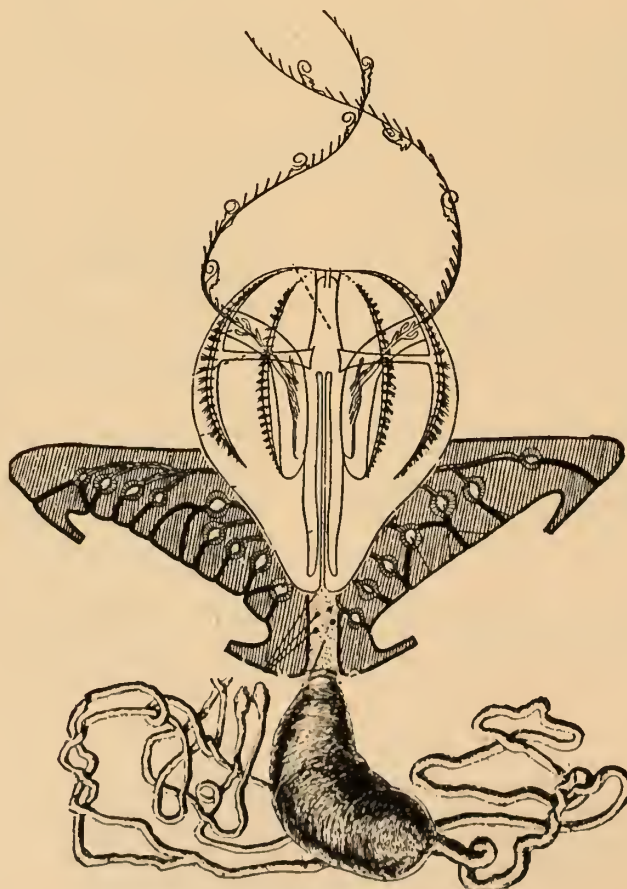
7:30 WHERE IT'S AT in the arts.

8:15 OPEN HOUR

9:15 HOW TO BE A JEWISH MOTHER: Gertrude Berg is the Mother in this training manual by Dan Greenburg. Also in the cast of the Columbia recording are David Ross, Michael Basilton, Jill Kraft, Roger De Koven and Bertha Gersten.

10:00 BERKELEY FOLK FESTIVAL, 1968 - VI: From the Sunday Evening Dance held on July 7 at the Student Center Plaza, music by It's a Beautiful Day and a fantastic pair of sets by The Howlin' Wolf Band.

12:00 ...WE RUN FROM THE DAY TO A STRANGE NIGHT OF STONE with Warren Van Orden.



Tuesday 24

7:00 KPFA NEWS (Sept 23)

7:30 THE TUESDAY MORNING CLUB with Julian White.

8:30 CONCERT

Haydn: *Symphony no. 6 in D* ("Morning"). Ristenpart, Chamber Orchestra of the Sarre
Nonesuch H-1015 (17)

Schumann: *Symphony no. 3 in E flat* ("Rhenish"). Giulini, Philharmonia Orchestra.
Angel 35753 (40)

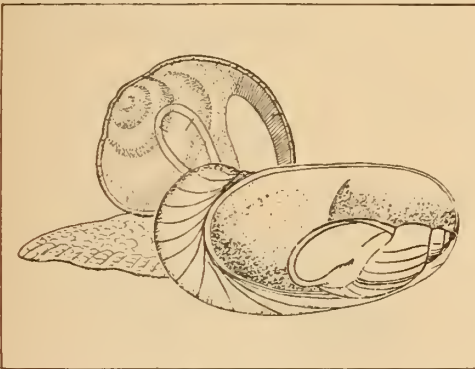
Haydn: *Symphony no. 7 in C* ("Noon"). Ristenpart, Chamber Orchestra of the Sarre
Nonesuch H-1015 (21)

Satie: *Mass for the Poor*
Mason, organ; Randolph, chorus
Esoteric ES-507 (18)

Haydn: *Symphony no. 8 in G* ("Evening"). Ristenpart, Chamber Orchestra of the Saare
Nonesuch H-1015 (17)

10:30 COMMENTARY by William Winter. (Sept 23, 7 pm)

10:45 SOVIET PRESS AND PERIODICALS (Sept 23, 7:15 pm)



11:00 MORNING READING

11:30 THE COLORADO REVISITED: Wesley E. Steiner, assistant chief engineer in the California Dept. of Water Resources, speaking at a meeting of Town Hall of California last January. (KPFK)

12:30 MEDICAL RADIO CONFERENCE: Two doctors discuss a current medical problem in a live broadcast from the U.C. Medical Center in San Francisco.

1:30 CONCERT

Brahms: *Sonata in d* for violin and piano, op. 108. Goldberg, violin; Balsam, piano
Decca DL 9721 (21)

Berg: *Chamber Concerto*

Bergmann, piano; Bus, violin; Rosbaud, Members of the S.W. German Radio Orchestra
KPFA Tape (33)

2:30 CONVERSATIONS AT CHICAGO: *The Loch Ness Monster*. A discussion between Roy P. Mackal, biochemist on a University of Chicago team studying the Loch Ness phenomenon, and James Colvin, vice-president of Field Enterprises Educational Corporation. (U. of Chicago)

3:00 AN ACTION PLATFORM FOR HUMAN WELFARE—II: A news conference with Whitney Young, executive director of the National Urban League, called following the position statement of the National Association of Black Social Workers and the ensuing walkout from the 95th Annual Forum and Exposition Program of the National Conference on Social Welfare. (KPFK)

3:45 CHILDREN'S BOOK SAMPLER with Ellyn Beaty. (Sept 28)

4:00 BALLOONELLEN

4:45 CONCERT OF NEW RELEASES

6:00 CHINESE PRESS REVIEW with Jeanette Hermes, attorney doing research in Chinese Law. (Sept 26)

6:30 KPFA NEWS (Sept 25)

7:00 COMMENTARY by Dick Meister, labor writer. (Sept 25)

7:15 RESERVED TIME for short features, discussions and reviews of current interest from the Drama & Literature department.

8:15 OPEN HOUR for timely public affairs coverage.

9:15 THE PIANO ROLL BLUES: Classical and popular music as cut on piano rolls in the 1920's by such greats as Robert Armbruster, Josef Hoffmann, Ethel Leginskaya and many more. Recorded at the Stanford Archives of Recorded Sound from their Steinway Duo-Art piano.

10:15 FATHER BLASE BONPANE in conversation with Thomas Francis Ritt. This interview took place in the studios of KPFK after Father Bonpane's talk of May 24—see *Folio* listing for September 22, 9:30 pm. (KPFK)

11:15 THE ART OF RUTH DRAPER—VI: Miss Draper manages "A Children's Party."

11:45 FREE RADIO with Roger Levin.

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Wednesday 25

7:00 KPFA NEWS (Sept 24)

7:30 IN THE MORNING

8:30 CONCERT

Biber: *Battalia*. Jenkins, Angelicum Orchestra of Milan
Nonesuch H-1146 (10)

Haydn: *Mass in Time of War*

Harper, Bowden, Young, Shirley-Quirk, soloists; Willcocks, King's College Choir, English Chamber Orchestra
Angel S 36412 (40)

Schoenberg: *A Survivor from Warsaw*, op. 46. Jaray, narrator; Swarowsky, Vienna Symphony Orchestra and Academy Chamber Chorus
Columbia ML 4664 (7)

Milhaud: *Pacem in Terris*

Peters, contralto; Quilico, b. ritone; Munch, French National Orchestra
KPFA Tape (54)

10:30 COMMENTARY by Dick Meister. (Sept 24, 7 pm)

11:00 MORNING READING

11:30 NATIONAL CONSULTATION ON AN ETHNIC AMERICA—II: Dr. Louis Masotti, associate professor of political science at Case Western Reserve University, speaks on the sociopolitical framework of ethnic America. Recorded June 20. (WBAI)

12:00 CONCERT

Sibelius: *Violin Concerto in d*, op. 47. Oistrakh, violin; Ormandy, Philadelphia Orchestra.
Columbia ML 5492 (31)

Schoenberg: *Kammersymphonie*, op. 9. Scherchen, chamber orchestra.
Westminster 19086 (24)

1:00 CRISIS IN THE CITY—II: *New Careers for the Poor*. The second of four programs recorded in April at Newark State College. Panelists today are Lloyd Feinstein, administrator of the Kilmer Job Corps Center; Fred Marder, administrator of Newark State College; and Dr. Bernard Flicke, director of the Teacher Corps at Hunter College. (WBAI)

2:00 BERGTHEATRE OF VIENNA: R.E. Panny talks with Ernst Deutsch, distinguished actor of the German stage and present member of the Bergtheatre Company of Vienna. The program includes excerpts from the Bergtheatre's recent Berkeley presentation.

3:00 BERIO: *Differences*. Berio, ensemble and tape
Time 58002

3:15 AN ACTION PLATFORM FOR HUMAN WELFARE—III: This segment from the 95th Annual National Conference on Social Welfare is the news conference held by Wilbur J. Cohen, Secretary of Health, Education and Welfare and President-elect of the NCSW. (KPFK)

4:00 BALLOONSHARON: *Kidthings/-Daydreams*. A bunch of Sharonseyeviews of some of the delicious tastes the world comes in.

4:45 CONCERT

Mozart: *Symphony no. 39 in Eb*. Fricay, Vienna Philharmonic.
DGG 18 625 (27)

Mendelssohn: *Concerto for two pianos in Ab*. Billard, Azais; Ristenpart, Saar Chamber Orch.
Nonesuch H 1099 (42)

6:00 RENAISSANCE PLEASURE FAIRE: News of the Second Annual Renaissance Pleasure Faire and Ha'-Penny Market, with Ron and Phyllis Patterson, producers.

6:30 KPFA NEWS (Sept 26)

7:00 COMMENTARY by Steve Murock, political editor and writer for *The People's World*. (Sept 26)

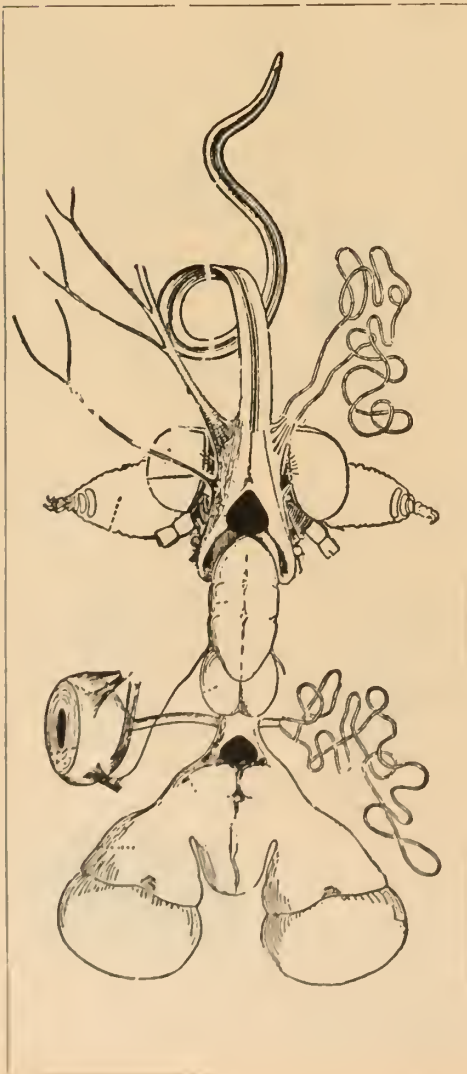
7:15 BOOKS TO BUY, BORROW OR BURN: Rose Mary Anderson reviews the recent two-volume biography of *Lytton Strachey* (Holt, Rinehart & Winston) by Michael Holroyd. (WBAI)

7:30 MIDWEEK JAZZ: Philip Elwood presents some choice Dave Brubeck items.

8:15 OPEN HOUR

9:15 AN EVENING OF INDIAN MUSIC—II: A concert by Nikhil Banerjee, sitar, and Mahapurush Misra, tabla, given July 27, 1968 at the Berkeley Little Theatre under the sponsorship of KPFA and the American Society for Eastern Arts.

11:45 THE WALLACE BERRY SHOW



Thursday 26

7:00 KPFA NEWS (Sept 25)

7:30 IN THE MORNING

8:30 CONCERT

Mozart: *String Quintet in D*, K. 593
Barchet Quartet; Emil Kessinger,
viola. VOX VBX (28)

Schubert: *Symphony no. 6 in C*.
Scherchen, Vienna State Opera Orch.
Parl. PLP-141 (32)

Brahms: *Four Serious Songs*, op. 121.
Fischer-Dieskau, Demus
DGG LPM 18644 (20)

Hindemith: *Mathis der Maler*: Suite
Steinberg, Pittsburgh Sym. Orch.
Cap. P8364 (29)

10:30 COMMENTARY by Steve Murdock. (Sept 25, 7 pm)

10:45 CHINESE PRESS REVIEW
(Sept 24, 6 pm)

11:00 MORNING READING

11:30 FROM THE CENTER: *Pacem Postscripts*. Elisabeth Mann Borgese, author and Center Fellow, in a succinct analysis of the proceedings of the Pacem in Terris II Convocation sponsored by the Center for the Study of Democratic Institutions, and a discussion of its implications for future developments. (CSDI)

12:15 CONCERT

Jean-Noel Hamal: *Sinfonia in A*.
Lemaire, Solistes de Liege.
Alpha DB 120 (11)

Ravel: *Gaspard de la Nuit*. Webster,
piano. Dover HCR-5213 (21)

Beethoven: *Symphony no. 2 in D*, op.
36. Paray, Detroit Symphony
Mercury MG50205 (32)

1:30 MEN ON PAROLE (Sept 16, 10:45 pm)

2:30 MUSIC FROM GERMANY: Unknown music by 18th-century German composers, including the *Quartet in A* by Friedrich Schwindel and the *Mannheim Ballet Suite* by G.J. Vogler.

3:00 AN ACTION PLATFORM FOR HUMAN WELFARE-IV: *The Coalition for Change*. Social workers Marvin Novick and H. Frederick Brown talk about the movement away from the established structure in the NASW, concluding this series of programs from the 95th

Annual Forum and Exposition Program of the National Conference on Social Welfare held in May, 1968 in San Francisco. (KPFK)

4:00 BALLOONMIX with Melinda and Anne.

4:45 CONCERT

Haydn: *Spring* from *The Seasons*
Janowitz, soprano; Schreier, tenor;
Tavela, bass; Bohm, Vienna Sing-
verein and Symphony
DGG 139 254/256 (32)

Debussy: *Children's Corner Suite*
Zak, piano
Montor MC 2039 (15)

Schoenberg: *String Trio*, op. 45
Members, New Music String Quar-
tet. Pittsburgh Festival (19)

6:00 CALENDAR OF EVENTS with Joe Agos.

6:30 KPFA NEWS (Sept 27)

7:00 COMMENTARY by a speaker from the Peace and Freedom Party. (Sept 27)

7:15 EREHWON '68: Michael Meltsner comments on the dated concepts of our criminal courts and their failure to deal with criminals in a rehabilitative rather than a punitive fashion. Fourth in a series of commentaries by staff members of the NAACP Legal Defense Fund. (WBAI)

7:30 T.S. ELIOT-EIGHTY YEARS: In commemoration of the eightieth anniversary of the poet's birth, we present a radio portrait from the BBC. Later in the evening you will hear Mr. Eliot reading his "Four Quartets."

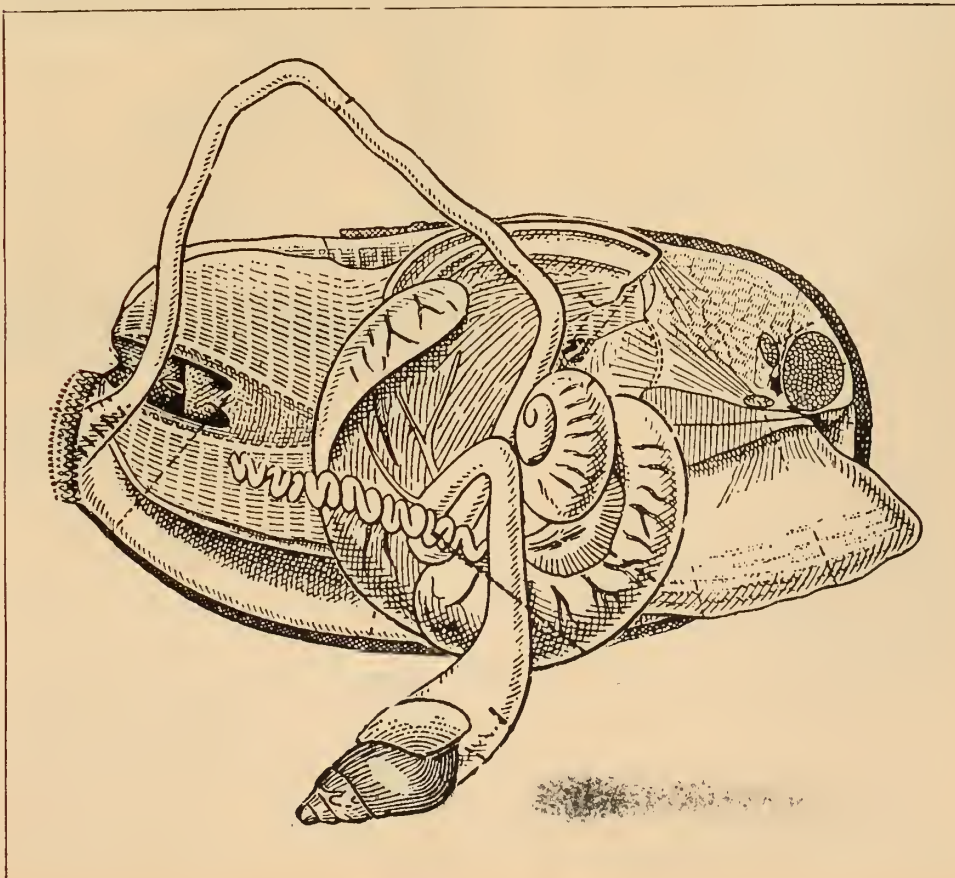
8:00 THE FUTURE OF ISRAEL: Edmund R. Hanauer, assistant professor of political science at Babson Institute of Business Administration, talks with Elsa Knight Thompson.

9:00 TRADITIONAL JAPANESE MUSIC: A survey program of gagaku, the ancient court music of Japan. The program comes from the Japanese Radio service.

9:45 T.S. ELIOT: *Four Quartets*. This reading by the poet was recorded by Angel records.

10:45 ONE NIGERIA-DREAM OR NIGHTMARE: An interview with Dean Festus O. Segun of the Anglican church in Nigeria, who speaks on behalf of the Nigerian Federal government. This is followed by an interview with Dr. Okoro Ojiaku, an Ibo, and former Peace Corps member Mimi Budd, who speak on behalf of Biafra (formerly the Eastern region of Nigeria). The interviewer is Al Silbowitz.

12:00 THE JURA-PARIS ROAD with Charles Shere.



Friday 27

7:00 KPFA NEWS (Sept 26)

7:30 IN THE MORNING

8:30 AN AMOROUS CONCERT

Handel-Beecham: *Love in Bath* (for Count Marco)

Hollweg; Beecham, Royal Philharmonic. Angel 35504 (46)

Ravel: excerpts from *Daphnis and Chloe*. Monteux, Amsterdam Concertgebouw (25)

Miyoshi: *Ondine*. Mori, NHK ensemble. Time 52058 (44)

10:30 COMMENTARY by a speaker from the Peace and Freedom Party. (Sept 26)

11:00 MORNING READING

11:30 THE NEXT FIFTY YEARS: The sixth program from the 1967 American Institute of Planners conference. Dr. John E. Burchard, dean emeritus of the school of humanities and social sciences at M.I.T. and Mellon Professor of environmental design at the University of California, speaks on "The Culture of Urban America." (WBAI)

12:15 MUSIC OF THE ITALIAN MASTERS from the collection of Frank V. de Bellis.

Tartini: *Concerto in D*

Maurice Andre, trumpet; Paillard, Jean-Francois Paillard Chamber Orch.

Busoni: *Fantasia contrappuntistica*

Gino Gorini, Sergio Lorenzi, duopiano

Albinoni: *Concerto in B flat*, op. 7, no. 3

Evelyn Rothwell, oboe; Barbirolli, Pro Arte Orchestra of London

1:15 JAMES BALDWIN (Sept 4, 10 pm)

1:45 JOHN CAGE: *Communication*. The composer delivers his lecture "Communication" with a simultaneous performance of his piece *WBAI*. The latter is performed by David Tudor. This tape was made early in 1960 at our sister station in New York, WBAI.

2:45 HIGHIE by Eugene O'Neill. (Sept 6, 9:15 pm)

4:00 BALLOONMARI: Mari McGillicuddy and friends relate an episode from *Dandelion Wine* by Ray Bradbury.

4:45 CONCERT OF NEW RELEASES

6:00 MAN-OUT-OF-DOORS with Keith Murray. (Sept 28)

6:30 KPFA NEWS (Sept 28)

7:00 COMMENTARY by Ron Dellums, a member of the Berkeley City Council. (Sept 28)

7:15 REPORT TO THE LISTENER by station manager Alfred Partridge. (Sept 29)

7:30 CURRENT CINEMA

8:15 OPEN HOUR

9:15 LOTTE LEHMANN'S FAREWELL RECITAL: She sings magnificently before an enthusiastic Town Hall audience, then stuns the incredulous crowd by telling them that they have just heard her sing her last New York concert. Recorded secretly by enterprising fans, the discs were approved by Madame Lehmann for release. William Malloch introduces the recital.

10:30 THE ART OF RUTH DRAPER - VII: From volume four of the Caedmon album, we hear Miss Draper's moving portrayal of "The Secretary, The Wife and The Mistress—Three Women in the Life of Mr. Clifford."



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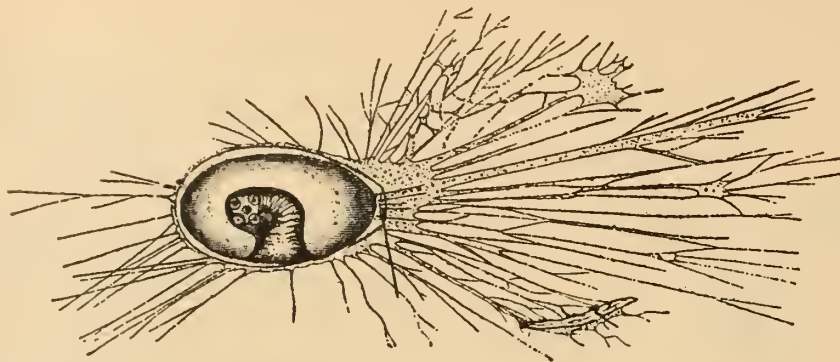
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Sunday 29

8:00 THE FUNNYPAPER MAN

8:30 CONCERT

Debussy: *String Quartet in g*. Stuyvesant Quartet. Nonesuch H-1007 (26)

Bach: *Coffee Cantata*, S. 211. Koch, Soloists, Chorus and Orchestra of Radio Berlin. Nonesuch H-1008 (24)

Brahms: *Violin Sonata no. 3 in d*, op. 108. Suk, violin; Panenka, piano.

Crossroads 22 16 0087 (21)

Beethoven: *Piano Concerto no. 4 in G*, op. 58. Fleisher, piano; Szell, Cleveland Orchestra. Epic LC 3789 (32)

10:30 KPFA NEWS (Sept 28)

11:00 JAZZ REVIEW with Philip Elwood.

1:00 OPEN HOUR for timely public affairs coverage.

2:00 COMMENTARY by J.E. Pournelle (Sept 28, 7 pm)

2:15 REPORT TO THE LISTENER (Sept 27, 7:15 pm)

2:30 THE ART OF RUTH DRAPER—VII: From volume five of the Caedmon album, we hear Miss Draper as a woman concerned about "Doctors and Diets."

3:00 MESSENGERS OF PEACE: Dale Ray and Jack Ring, members of the Messengers of Peace, an international delegation of young people working toward world unity and peace, tell Elsa Knight Thompson about the difficulties and adventures encountered by the group in Costa Rica.

3:45 VERDI: *Un Ballo in Maschera*

Riccardo Beniamino Gigli

Amelia Maria Caniglia

Renato Gino Bechi

Ulrica Fedora Barbieri

Oscar Elda Ribetti

Silvano N. Niccolini

Chorus and Orchestra of the Rome

Opera, Tullio Serafin

Seraphim 1B-6026 (Recorded in July, 1943)

Presented by Russ Caprio

6:30 KPFA NEWS (Sept 30)

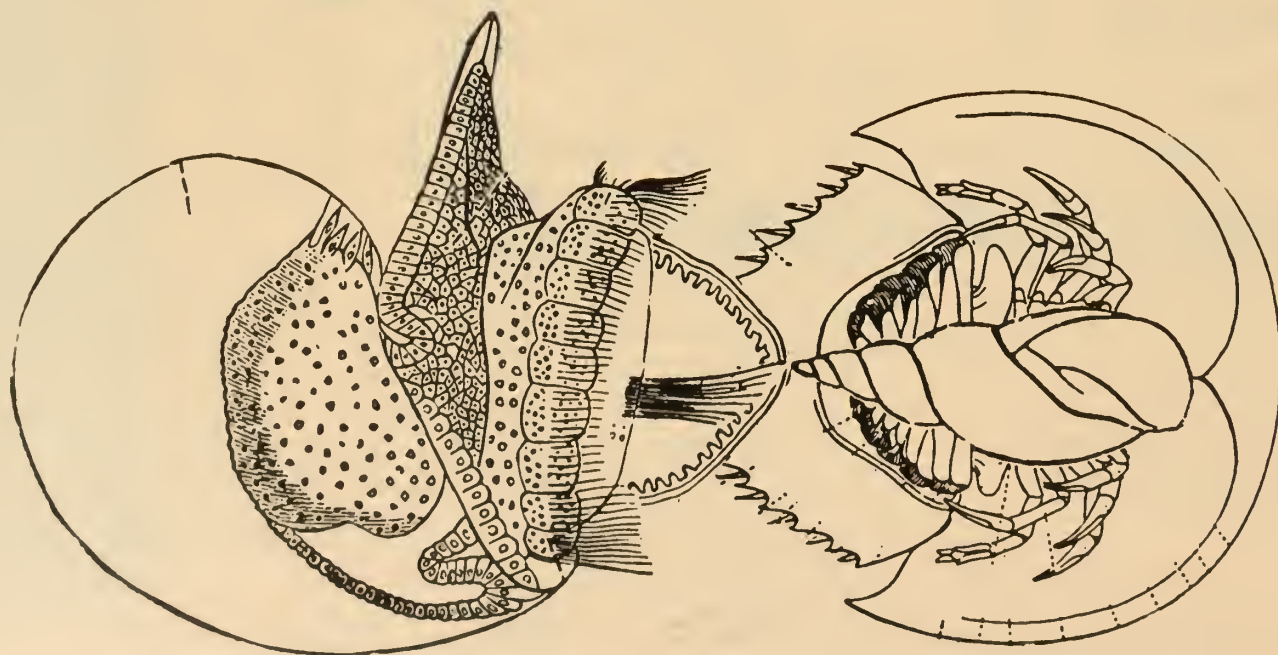
7:00 COMMENTARY by Lewis F. Sherman, attorney and Republican State Senator from the 8th district. (Sept 30)

7:15 SWEDISH PRESS REVIEW

7:30 MY WORD! More word words. (BBC)

8:00 BERKELEY FOLK FESTIVAL, 1968—VII: The Sunday Jubilee Concert, held at Hearst Greek Theatre on the afternoon of July 7, including magnificent performances by Jesse Fuller, Howlin' Wolf, John Fahey, The Floating Lotus Magic Opera Company, Joan Baez and many more.

11:15 TEILHARD DE CHARDIN: Father N.M. Wildiers, author of the recently-published *An Introduction to Teilhard de Chardin*, is interviewed by John Delury.



Monday 30

7:00 KPFA NEWS (Sept 29)

7:30 IN THE MORNING with John FitzGibbon and Herb Kohl.

8:30 LATE ROMANTICISM

Wagner: *A Faust Overture*

NBC Sym. Toscanini (11)

Wolf: *Prometheus; Harfenspieler Lieder*; "Geselle, woll'n wir uns'

Hotter, Moore. Angel 35057 (21)

Gliere: *Symphony no. 3*, "Ilya Mourometz". Vienna Opera Orch., Scherchen; West 210 (83)

10:30 COMMENTARY by Lewis F. Sherman. (Sept 29, 7 pm)

10:45 MALVINA REYNOLDS: The poet and songwriter comments on the news.

11:00 MORNING READING

11:30 FROM THE MIDWAY: Leon H. Keyserling, president of the Conference on Economic Progress, discusses "Beneficiaries of Public Programs." (U. of Chicago)

12:30 CONCERT

Charpentier: *Overture pour "Le Malade Imaginaire"*; *Danses de "Medee"*. Dautel, Caen Chamber Orchestra.

Turnabout TV 34101S (12)

Pousseur: *Rimes for various sound sources*. Maderna, Rome Symphony Orchestra.

Victor VICS-1239 (14)

Mozart: *String Quintet in D*, K. 593 Barchet Quartet; Kessinger, viola Vox VBX-3 (28)

1:30 MALCOLM BURNSTEIN INTERVIEWED BY MARSHALL WINDMILLER (Sept 19, 8 pm)

2:30 TORU TAKEMITSU: The Japanese composer is interviewed by Will Ogdon. The program includes two works by Takemitsu: *Le Son - Calligraphie* no. 1 for string octet (1958) and *Music of Tree* for orchestra.

3:15 ECONOMICS AND THE URBAN SOCIETY: Dr. John Kenneth Galbraith, professor of economics at Harvard University, traces the evolution of the city from the dynastic household format to the economic and industrially oriented state. This is one of the *Expo 67* talks recorded in Montreal by the CBC.

4:00 BALLOONCECILE

4:45 CONCERT

Schubert: *Five Songs*, Raskin, soprano; Schick, piano

Epic LC 3933 (11)

Mayuzumi: *Cantata "Pratidesana"*

Iwaki, Osaka Radio Chorus, Festival Chamber Ensemble

NHK Transcription (27)

Sibelius: *String Quartet in B flat*, op.

4. Finnish transcription (29)

6:00 REVIEW OF THE BRITISH WEEKLIES (BBC)

6:30 KPFA NEWS (Oct 1)

7:00 COMMENTARY by William Wint-er, political analyst. (KPFK) (Oct 1)

7:15 SOVIET PRESS AND PERIODICALS with William Mandel, who will answer questions submitted by the radio audience. (Oct 1)

7:45 WHERE IT'S AT in the arts.

8:15 OPEN HOUR for timely public affairs coverage.

9:15 THE ART OF RUTH DRAPER - IX: On this final program, we hear Miss Draper as "The Actress."

9:45 DR. GATCH AND THE DIET OF WORMS: Dr. Donald E. Gatch, a white South Carolina physician who treats starving, worm-infested Blacks, talks with Larry Josephson about conditions in Beaufort County, S.C. where the medical and political establishments have responded with "Liar!" to his charges of widespread starvation and a near-epidemic incidence of parasitic worms. Reprints of the June, 1968 *Esquire* article about Dr. Gatch are available from WBAI. Write in care of KPFA. (WBAI)

10:45 THE KALINIKOV SYMPHONIES: The second of two programs presenting the symphonic music of the Russian composer, who lived between 1866 and 1901. Presented by Lawrence Jackson.

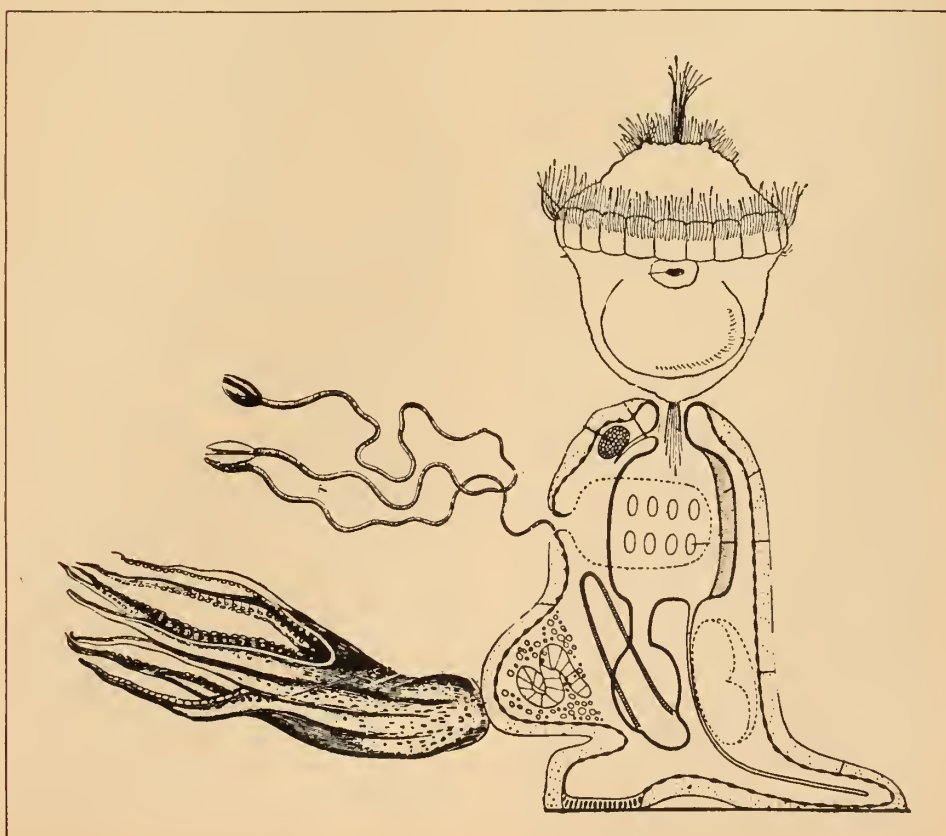
Glazunov: *Concert Waltz no. 2 in F*, op. 51. Samuel Samosud,

Moscow Radio Orchestra

Vasily Kalinikov: *Symphony no. 2 in A* Natan Rakhlin

Moscow Radio Orchestra

11:45 THE JOLLY BLUE GIANT HOUR



Sleep, Dreams and Death

Ralph R. Greenson, M.D.

I

I'd like to begin by explaining to you how I came to select these topics, sleep, dreams and death. Above all I had wanted to talk to you about death, and I thought there were many reasons, important reasons, to talk about death. First of all, the H-Bomb panic that is sweeping the United States, the question of Berlin, shall we have a war and if we have a war, what kind of war? . . . A small war? . . . A big war? People are frightened about dying—and not only frightened, but panicky, and this influences their thinking because so many people are not only afraid of dying but irrationally afraid of dying. And they will come to all kinds of conclusions to avoid death rather than be intelligent, correct, moral or honest. Furthermore, I thought about this question that's sweeping the country, the question of fallout shelters—private fallout shelters or public fallout shelters. And I must say I resent this. Above all I resent the fact that people who have enough money can build fallout shelters and save themselves and those who don't, cannot, and therefore won't be able to save themselves. And it occurred to me that what would happen at a dinner party on a Saturday night if you had, let us say, twenty people for dinner, and all you have room for in your fallout shelter is six people. How do you decide whom will you let die? Yes, this is what concerns me about death and this is what bothers me. And this is why I wanted to include death among the subjects that I wanted to talk to you about.

But there are other reasons for my wanting to talk about death. I saw "La Dolce Vita" which is also about death, but another form of death. This concerns a form of animated boredom which I consider to be another aspect of death. Then I saw "Breathless," a French movie version of "La Dolce Vita," which was shorter but also concerned people who to me seemed to be dead, who didn't care about living, who didn't love, who were detached, and dead, and moving around, but nevertheless dead. Or I saw "Krapp's Last Tape," and was struck how the central character in this play is a man who is dead, empty, or dying. And then I saw "The Balcony" or "Endgame" or "The Iceman Cometh"—and all these are about dead people. So it occurred to me that it is time that one ought to talk about death and

try to explain something about it rather than merely glamourizing it, or enacting it, or denying it, or pretending it isn't there or it isn't very important. I think it's time one talked seriously about death.

But all these are rational reasons for talking about death and you know a psychoanalyst is never content with merely the rational, so there must be other than rational reasons for talking about death. Here I suppose I must admit that the older you get, and the closer to death you get, the more you are concerned about death. People around you, your friends, your relatives, begin to die. And this makes you concentrate more about death, makes you wonder about it. And there is something mysterious and fascinating about death because we know so little about it. I suppose the last straw that made me decide that I must talk about death was the strange coincidence that my last birthday happened to fall on Yom Kippur, which is the Day of Atonement. And the last talk I gave on this particular program was on "The Conflict Between Psychoanalysis and Religion." Now in that particular talk, I spoke in no uncertain terms about my opposition to the concept of God, and worship, and religion. How strange and how curious, in fact, how odd of God to make my birthday fall on Yom Kippur! So I have many reasons for talking about death. I would like to do so realistically, without glamourizing death, without beautifying it, making it seem even better than life, which I would call the "Forest Lawn" approach to death. I think one has to face death like one faces other unpleasant aspects of life, and, as you know, that has been typical for the psychoanalyst. I will not try to make death popular. But I would like to make our attitude about death and dying more understandable. And if I can do that, perhaps I can also make it not as terrifying, or as frightening as it is to most of us.

Now I would like to explain how I came to add to the topics of discussion—sleep and dreams. The closest that we people come to anything resembling death comes from our experience of deep, dreamless sleep. Again, I must preface this by saying we know so little about death, but the little we do know seems to indicate that there is a relationship between deep, dreamless sleep and death. Here I have touched upon the two additional topics which are the subject of my discussion for tonight, sleep and dreams. There are different kinds

of sleep and there are different kinds of dreams. The dreamless sleep is the deepest. But the dream performs a very important function in preserving and protecting our sleep. Freud said the dream is the guardian of our sleep. By that he meant that when our sleep is threatened to be disturbed, when certain stimuli impinge upon our sleep, it could awaken us. The dream comes and helps protect us in such a way that we continue sleeping by dreaming. So here you have the sequence then of sleep, dreams and death and how, in some very general way, they fit in with one another. And when I came to this decision to talk about these three subjects it struck me as very interesting that Freud himself struggled with these three subjects from the very beginning to the very end of his work in psychoanalysis.

The first major psychoanalytic work Freud wrote was *The Interpretation of Dreams*, which was published in 1900. And his last contributions concerned the importance of the death instinct. But here I must add that neither I nor Freud were alone in bringing these three subjects together because Shakespeare had done it a long time before us. Let me quickly quote for you a portion from *Hamlet*: ". . . To die, to sleep; No more; and by a sleep to say we end the heart-ache, and the thousand natural shocks that flesh is heir to, 'tis a consummation devoutly to be wished. To die, to sleep. To sleep, perchance to dream: aye, there's the rub; For in that sleep of death what dreams may come when we have shuffled off this mortal coil, must give us pause. . . ." And here you have it, sleep, dreams and death beautifully put together by Shakespeare.

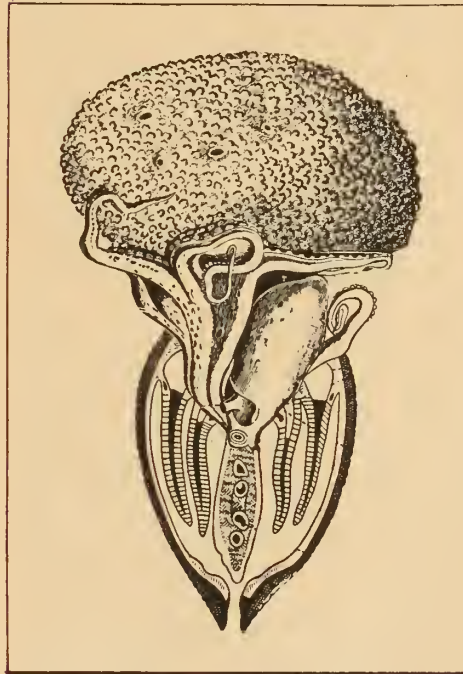
I do not hope or expect to be able to describe, either with the beauty of Shakespeare or Freud's genius, the relationship between sleep, dreams and death. But I would like to try to present, somehow, systematically to you the relationship between these three. I know this is an enormous task and I cannot hope to possibly cover all the many connections between sleep, dreams and death. But I would like to try. Let me begin by talking first about sleep. I believe today you would accept the idea that the need to sleep is a basic bodily need, is one of man's bodily necessities, and, therefore, can be considered an instinct. Recently, this has been confirmed in many different ways by various experiments. For example, by disturbing the sleep of healthy people for long periods of time, it was very easy to de-

*From a public lecture given under the auspices of the School for Nursery Years, October 11, 1961. Broadcast on KPFA (FM) Berkeley and KPFA (FM) Los Angeles, California.

monstrate that profound disturbances in various basic functions would occur. People whose sleep had been disturbed suffered from disorders in perception, thinking; suffered from delusions, hallucinations, fatigue, exhaustion, loss of control, and above all, eruptions of aggression and hostility. Furthermore I think it is a well known fact that difficulty in sleeping, insomnia, is a more and more frequently found symptom among people in this country. More and more people are taking sleeping pills, or following one or another special routine or practice, in order to try to get a half-way decent night's sleep. By far the most popular means has to do with the taking of sleeping pills or alcohol. There are those who find it easy to fall asleep, but sleep only a few hours, and those who find it difficult to fall asleep and then can't get up in the morning. More and more people seem to have lost their natural capacity to fall asleep, to sleep deeply and to awaken refreshed. Then there's an entirely other group of people who cannot stop sleeping. These are the people who take tranquillizers, people who have to keep themselves partly asleep all day long, in order to bear life at all. These people I would classify along with the television addicts who cannot bear life except if they are constantly being distracted from real life. The main difference is the tranquillizer people take their medicine by mouth and the others take it through the eyes, but in either case, your perceptions, your thoughts, your fantasies and your imagination are dulled and you sort of sleep-walk your way through life.

The fact that people try so desperately to sleep and are constantly seeking different ways of helping themselves fall asleep, and stay asleep, indicates that the need to sleep is basic. I would like to spend a little time discussing some aspects of the importance of sleep. First of all, if you observe the newborn infant, you will instantly recognize that the new-born baby spends almost all of his time asleep. The only time he is awake is when he is in pain. The new-born baby who is warm, well fed and comfortable sleeps almost constantly. This is a rather important observation. It indicates a certain quality which exists throughout life, namely the relationship between pain, perception, thinking and activity on the one hand and satisfaction, comfort and sleep on the other hand. This duality exists in one form or another all through life. The more satisfied you are the more ready you are to sleep. Satisfaction of various kinds always brings sleep on the other hand. This duality exists in one form or another all through life. The more satisfied you are the more ready you are to sleep. Satisfaction of

various kinds always brings sleep with it. Pleasurable and satisfying eating experiences, drinking experiences, working experiences and especially sexual experiences always end up in sleep. It is as though you don't need the world, the outside world, when you are satisfied. What keeps you awake in some sense is frustration, hunger, dissatisfaction, the need for the external world. I must add parenthetically here that although complete satisfaction makes for good sleep, the people who accomplish the most in the world are not necessarily the good sleepers. The thinkers, the doers, the accomplisners were not people who found it easy to attain that blissful state of satisfaction, or satiation, or contentment. It seems as though one has a choice. One either sleeps well or works well. Although that isn't quite true.



But let us now go back to the question: why do we sleep at all? Why is sleep necessary? As you know an analyst rarely answers a question directly. And I will not attempt to answer this question directly, but rather ask you to follow me in the following way. Let us observe people who sleep, particularly the new-born. What seems to be happening to a new-born infant as he sleeps? First of all the posture is very striking. This posture is also seen in adults when they sleep. They are not only reclining, but they are curled up, curled up almost in an embryonic way. The eyes are shut; they apparently do not see. They apparently do not seem to be hearing. Every form of external stimulus seems to be shut off. A sleeping person hardly moves. He is very quiet. This is another outstanding characteristic of sleep, the restriction of locomotion.

But these are only the obvious, visual indications of what happens during sleep. If you explore a bit further you will see that other changes take place during sleep. Your thinking changes. You think differently while you are awake, as you fall asleep, than when you are awake. As you fall asleep and when you sleep you think in visual images, in pictures. Your thinking is without logic, without order. It is full of emotion. There is no sense of time; there is no sense of order; there is no logic in the thinking which goes on during sleep. The thinking which occurs in sleep occurs in the form of dreams, and as you know, dreams consist primarily of visual images without order in time, without logic; they're full of contradictions.

The most peaceful sleep is dreamless sleep, but even here I suspect that one has blank dreams, a notion which has been put forth by Lewin.

Now if you add up all these observations: posture, the lack of motility, the lack of response to external stimuli, the regression in thinking, I believe it is fair to assume that, above all, sleep is a regressive state. In sleep we retreat, we go back to a time of early infancy, perhaps to a time which resembles the womb-like state, the curled-up position, the shut eyes, the lack of reaction to stimuli, primitive thinking—all of this sounds as though it could resemble a state of being in the womb. Freud was very much of the impression that the human infant is born when he is not quite fully ready to be born. And he stated that he thought the need to sleep is based partly on the fact that the new-born child is not ready to face the external world and has to retreat back to his womb-like state in order to recuperate so that he can return to the external world. Although this may be true of the new-born, I think to some extent it is also true in adults. Only the proportionate need is different. Adults, too, in order to endure being civilized, in order to be able to live in this world of ours, need to spend approximately one-third of their lives in this regressed womb-like state—sleep. The new-born spend most of their time in sleep, 20 hours or so; adults have progressed so far that they can bear to be awake for longer periods of time.

We need to sleep because we need to regress. The demands of our civilization are so difficult to fulfill that we require this possibility of retreating for approximately one-third of our life in order to bear the waking two-thirds of our life. Sleep does this in a variety of ways, partially it does so by purely physically giving us a chance to rest; it refreshes and gives us a chance to recoup our energies. But the most important function of sleep is not merely



*"I thank God
there are no free
schools nor print-
ing, and I hope we
shall not have these
hundred years, for
learning has
brought disobedi-
ence and heresy
and sects into the
world, and printing
has divulged them
and libels against
the best govern-
ment. God keep us
from both."*

— Sir William
Berkeley,
Virginia, 1763

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the requirement of physical rest. Above all, sleep gives us a chance for emotional and psychological rest. When we sleep we have a chance not merely to get away from the demands and the frustrations of civilized life, but more than that, we have a chance to go back to some of the basic, primitive satisfactions which we once knew in childhood and which are so necessary for us today in order to endure adult life. There are several outstanding points which must be remembered about what makes sleep so important. First of all, sleep is safe since there are no actions which take place, there is no motility, there is no locomotion. No matter what happens in sleep for the most part we are quiet; we don't really do anything.

But the most important function of sleep is the opportunity it gives us to dream. The need to sleep and the need to dream are very closely related to each other, just as the inability to sleep and the fear to dream are related to each other. I will get on to that subject later. Now, only a few more points about sleep.

The need to sleep varies from person to person, and in each particular person it depends upon many conditions how much sleep is required. It has been more or less established that adults require roughly some six hours of sleep per night. Some people require more, some less. It is very interesting to notice that some people sleep more when they are happy and content, and some sleep more when they are depressed, or in pain, or worried. Some people cannot sleep when they are happy. The basic question really boils down to, what does sleeping mean to a particular person? This is an extremely personal question and depends on one's personal history and personal experiences. The analogy to this question would be, what does wakefulness mean to a particular person? Does being awake mean misery, frustration, suffering, or does being awake mean satisfaction, pleasure, happiness? Is sleep the end of pleasure or is sleep an escape from pain? All these questions are very vital to try to understand a person's need for sleep. However, I think it's important to indicate there are different kinds of sleep. Sleep varies in depth: there is light sleep which resembles wakefulness, and there is deep sleep which gets very close to complete unconsciousness or stupor.

I think at this point it would be worthwhile to make it clear that when you sleep you are never totally unconscious. Complete unconsciousness is called stupor. When you sleep, no matter how deeply you may be asleep, you are partially awake. I think I can demonstrate this to you by pointing out that

you can always awaken a sleeper. For example, a person may be in a deep sleep, but if you flash a light which is bright enough into the eyes of the sleeper, you will awaken him; if you make a sudden, loud noise into the ears of the sleeper you will awaken him; if you pinch him or stick him with a pin he will feel it and awaken. In other words all these sensory functions and perceptions are going on in sleep although they are diminished. If that person were in a stupor you could not awaken him. To illustrate the relationship between sleep and stupor and even death by a clinical example which occurred many years ago during my experiences in the war:

When I was in the army many years ago they brought in a young man who had been unconscious for four days. They had brought him in from the Neurological Ward where he had been a patient because he seemed to be in a stupor. They had given him a spinal tap but could find nothing positive. There was nothing they could do to make him regain consciousness. Since all the physical findings were negative they thought he must be a psychiatric patient and sent him to the Psychiatric Ward. At that particular time I was the Chief of Combat Fatigue Section in the convalescent hospital. They brought this patient in, put him in a bed, and, as is customary during the hectic days of the war, I didn't have an opportunity to examine him that day. I went home and the next morning returned, when the nurse told me that this patient could not be awakened. I went to examine him, shook him, jostled him, pinched him, but could not awaken him. I then looked at his chart and found that he had been brought into this hospital from a small town where he had been on leave. He had become unconscious at home; they had brought him into a hospital in the small town and then transferred him from that hospital to the army hospital. I noticed that his name was something like James Smith. I had no real idea what I should do for this man. But purely on the basis of some kind of hunch, purely intuitively, I went over to him and sat on one side of the bed and took his hand, then quietly said to him, almost whispered into his ear, "Jimmy, Jimmy, come on, Jimmy boy, it's time to get up. Jimmy, wake up, Jimmy", I said softly, quietly, and repeated it many times. To my amazement he woke up. He looked at me and said, "Hi, what doing here? Who are you?" Then he bolted upright and said, "Please excuse me", and ran to the bathroom. When he returned I talked to him. All he could tell me was the following: About two weeks previous his uncle had died. The patient had

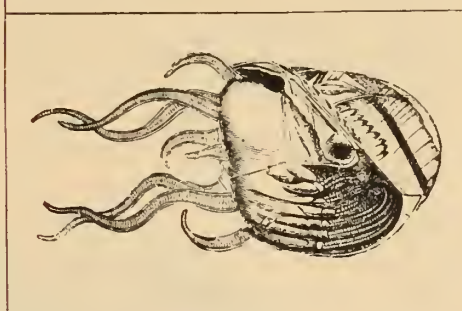
gone to the funeral. He remembered feeling rather sad and sleepy after the funeral and went to his parents' car, lay down and fell asleep. That is the last thing that he could remember. Apparently he had been asleep for almost two weeks and now had just awakened. The thought that this incident occurred at the funeral of his uncle, the fact that his sleep was more like a stupor, more like a deathlike state, immediately made me wonder if there wasn't some connection with death. So I took the time to talk and I asked him, "What have you done on overseas duty?" He replied, "I was a tail gunner." I asked him, "How many missions did you fly?" And he said, "I flew about 50 missions." I asked him, "Did you have any trouble?" He said, "Yes, we were shot down over Germany and I was a prisoner of war. But it was for a short time and I was liberated." When he told me this, he seemed quite depressed.

I decided not to press him any further, but he spontaneously continued the story. "You know, Captain, we were shot down from the rear and I was a tail gunner and I always had the feeling it was my fault." I said nothing. He continued, "After I had completed about 25 missions, I got the peculiar idea that what determined whether I lived or died was not my skill with a machine gun, but God, and I got to thinking that since God was going to decide whether I would live or die, what's the use of even shooting this gun, what's the use of even looking for the enemy. I then decided, to heck with it. And when we went on a mission I would curl up and go to sleep. Well, on this particular mission, I fell asleep and the enemy came in from the rear and we were shot down. Three of my buddies were killed. I woke up, bailed out and I was a prisoner of war. Maybe I am to blame because so many of my buddies were killed when I was asleep."

I thought now I had some understanding about his very pathological symptoms. His sleep was actually a form of dying, a form of death. This was the way he was paying for the fact that his sleep on the plane caused the plane to be shot down and caused some of his buddies to be killed. He was punishing himself by acting as though he were dead. And this whole experience was triggered by going to the funeral of his uncle. There was another interesting thing about this man because nobody else could get him to wake up for a long time except me. Although the nurses heard me talk to him and heard how I called to him in order to awaken him, they were unable to awaken him when I was not on the post. For example, when I left on Friday for the

weekend he would be asleep until I came back. The nurses tried to imitate me. They would say, "Jimmy, Jimmy. It's time to wake up." But he would never wake up. But when I would wake him, say the same thing, "Jimmy, come on Jimmy boy, wake up", he would wake up. This puzzled all of us. After some time I asked him, "How is it, that when the nurses call to you and tell you to wake up, you won't wake up?" He looked at me long and thoughtfully and answered, "You know it's funny, I hear all of you; I hear the nurses and I hear you. The only difference is that when you say, 'Jimmy, Jimmy boy, wake up', you mean it, and they don't."

I think this story indicates some of the relationships between sleep, stupor and death, and above all, it indicates that in sleep we think, we feel, and we hear, but all in a very primitive and diminished way.



There are variations in the depth of sleep and in the quality of sleep. There are good sleeps and bad sleeps, refreshing sleep, exhausting sleep. Partly this depends on the length of time, but that is not an absolute criteria. Very often it depends on other things. What is the quality of the sleep? Is it a good sleep? The quality of a good sleep depends essentially on the quality of the dreams or the ability to reach a dreamless sleep. There are some people who are afraid to dream. There are other people who are afraid to reach that dreamless, blank-dream, state. Above all a long sleep or a short sleep does not necessarily equal a refreshing or non-refreshing sleep. For example, there are some people who can sleep a long time and, when they awake, are exhausted. There are others who nap for 10 or 15 minutes and wake up refreshed. There are two central issues here: one is one's attitude toward losing consciousness, i.e. letting oneself dream, and another factor is one's attitude toward a dreamless state: there are some people who long for it, there are others who are afraid of it. We will return to this later.

Another important consideration about sleep is one's willingness or unwillingness to give up the external world. It is very hard for frustrated people who are excited and hungry for

stimuli to renounce the external world. They stay awake and want to keep awake constantly searching for satisfaction. It's much easier for satisfied people to give up the external world, to renounce it, and to retreat back to their internal world. Frustrated people, hungry people, ambitious, discontented people, sleep poorly. Satisfied people, smug people, resigned people, apathetic people sleep better, apparently. Another factor enters into the ability and capacity to sleep, namely the willingness to be passive. To be able to sleep you must be willing to be passive. One cannot make oneself sleep, only let oneself sleep. It's very similar to doing free association or having an orgasm. You can't make it happen, you can only let it happen. This is an extremely important point. People who have a fear of being passive find it very hard to sleep. People who are suspicious, or impatient, or impulsive, and who equate passivity with femininity are afraid of being passive. They will unconsciously fight against sleep. It is relatively

easy for people who are essentially feminine and passive and dependent, and who are naive and optimistic and trustful, to sleep. Furthermore, to be able to sleep means to be willing to give up your control. To sleep you must be willing to trust your unconscious mind, not only your own unconscious mind, but to trust the world around you. When you sleep you are vulnerable. You are exposed. If you live in a hostile world, if you're full of suspicion and mistrust, if you are afraid that you will be killed or attacked, or that you will lose control and soil and wet, you will also have difficulty in sleeping. Guilt-laden people, people who fear punishment, people who fear God's punishment or Fate's punishment, or even the punishment of the super-ego, they will find it hard to fall asleep. Again, let me quote Shakespeare. Macbeth said, "Methought I heard a voice cry 'Sleep no more! Macbeth does murder sleep' — the innocent sleep, Sleep that knits up the ravelled sleeve of care. . . ." Yes, guilty ones are afraid to sleep. Shame-ridden, guilt-ridden ones are afraid of sleep.

But there still is a final point that has to be talked about, has to be mentioned, about the capacity to sleep, and that is the willingness to be alone. In a certain sense, in order to sleep you must give up your relationship with people and must be willing to be with yourself, i.e., to be alone. But here I must modify the statement and say that although in one sense you are alone when you sleep, you are truly not alone. Because when you sleep you are in contact with your past

memories, with your past relationships to people, with your fantasies, with your imagination. It is true that in sleep you give up all your external connections to people, but the internal connections to people remain. One holds on to one's memories in sleep, and those who have fearful memories are afraid to sleep, and avoid sleep. I always like to mention in this connection Linus who always holds on to his blanket. This blanket for Linus is his representative for the great things in life. I think incidentally that the man who writes "Peanuts" is one of the greatest child psychologists living today. Linus has to hold onto something good and then he has no fear. He can sleep with the blanket, he can do anything, as long as he has that blanket. I think that is the way all of us are in some form or other; we sleep, we have some internalized blanket that we hold onto, therefore we can fall asleep. If we don't, we will have insomnia.

When we sleep we not only give up external relationships to people and go back to memories, but we go back to the earliest memories. Therefore in a sense when one sleeps, one returns to the earliest memories of childhood. People who have had terrible childhood experiences have difficulty in sleeping unless they have overcome that. Above all, in sleep one returns to the memories of the earliest mothering object, and if one has had some loving object in early childhood and one is able to let oneself regress to the memories of that object, one will be able to sleep.

As you fall asleep you regress step by step. In every phase of the mind's activities, you go from the highest to the lowest. The most recent acquisitions leave you and you go to the more primitive, through every earlier phase of development. And you end up with no more than a sensation. The dreamless sleep is a sleep full of only a sensation. A blank dream, whatever you want to call it. This is what dreamless sleep is all about. Many people are afraid of this deep dreamless sleep or the dreaming part of sleep and they take pills, alcohol, drugs, to neutralize one or another aspect of sleep. They want to skip it or to go past the dream very quickly. And so the key, the crux, the decisive point is the dream and the attitude toward dreams and dreaming.

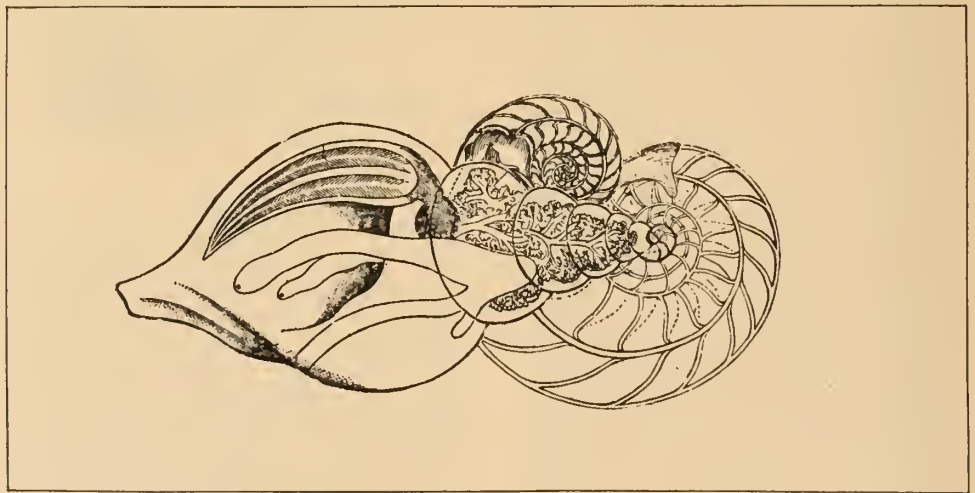
II

Now about dreams. You know Freud considered his book "The Interpretation of Dreams" his greatest contribution. It was published in 1900. And he himself said about that book, "Insights such as this fall to one's lot once in a lifetime." It's one of the two books he

ever edited again and again. All the rest he wrote and never re-edited. This book he constantly changed. He began it in 1896, and I think this fact might be interesting to you. He started writing "The Interpretation of Dreams" in 1896 when he was forty years old. It was shortly after the death of his father, which upset him mightily. And in trying to analyze himself, Freud used his dreams. "The Interpretation of Dreams" is the result. I might add a historical note: he finished it in 1899 but the publisher thought it would be a bigger success if it was published in 1900, so they waited a few months, published it in 1900. It sold in six years three hundred fifty-one copies for which Freud received in toto \$209.00.

Let me give some of the main points about dreams. The dream is the guardian of sleep. It protects the sleeper from disturbing stimuli, external or internal. Example: you sleep, the blanket falls off you. If you are able to dream, you dream something like you are ice-skat-

very carefully. But it's peculiar how he does it. First of all, he's very tender and gentle. Second of all he never takes off her shoes. And then he says to her, "Oh, it is nothing to worry about. All you have is Hodges' disease." That was her dream. Now, in associating or letting her thoughts drift about the dream, let me tell you something of what came out. The kindly doctor, well, she once had or knew such a kindly doctor in her childhood. He was an older man; he's now dead. He was an old-fashioned man. And he had an old-fashioned office. It was sort of sloppy and disheveled. Not like your office, Doctor Greenson, not so modern and ritzy and cold; but warm, friendly. And the way he treated me, kindly, gentle, not like you. You are cold, icy. Well, that was the first group of thoughts. Then: I never had trouble with my feet. I had trouble with lots of other things but my feet I'm proud of. I have beautiful feet. I don't know if you ever noticed it, doctor. But I am proud of my feet. And you know I am also very



ing; there is a brisk wind, but it's invigorating, you're with a charming woman, etc. And there you are ice-skating and you are cold and you continue sleeping. But if you don't dream, you wake up, where is the blanket? It's a simple example but it's a very pertinent one. What is the function of the dream? To protect you, the sleeper, from disturbing stimuli. But that was an external stimulus. But it also protects you from internal stimuli. Now let me give you an example of how a dream protects you from disturbing internal stimuli. I will take an example from some years ago. A woman patient of mine, who has been in analysis a short time, six or nine months, tells me the following dream: The dream is that she is going to a doctor because her feet hurt her. And especially one foot hurts her in the back of the foot. And she goes to this doctor who's a kindly old doctor. He examines her foot

ticklish on my feet. And I remember now a game I played with my brother in which we used to tickle our feet. But, it was very funny, he used to be overbearing. He was older than I and he took advantage of me and he pushed me around. (The back of her foot hurt her, i.e., that heel, her brother.) In that sickness. . . Hodge's disease, it's a funny thing, I saw a television show, she said, on Medic. And there I saw a woman and she had some terrible disease, and she was dying from that disease. It was incurable and it sounded something like Hodge's disease. And I said, "It wasn't Hodge's disease, it was Hodgkin's disease. . . And what you left out, what you censored was the kin, Hodg-kin disease." The disease that she suffers from is a disease of her kin, her relatives, her brother and so on.

Do you see what the dream did? Here was a woman patient resenting her doc-

tor. So she dreams about a nice kindly old-fashioned doctor, who doesn't even examine her beyond her shoe. Secondly, what bothers her is her whole life, her soul, her emotional life. The dream says, "No, it's just your foot." And then the dream says the people you can't bear are nothing to you. . .Hodges'. When in reality her brother was a heel and her father, mother and her kin are killing her. Note how the dream tried to make these painful stimuli painless and how it succeeded. She dreamed and she slept because she could dream. The dream protected her sleep. How? asked Freud: by wish fulfillment. By taking painful stimuli and by transforming them into something pleasureable or endurable or at least sleepable.

He said much more about dreams, such as you cannot understand the wish fulfillment of a dream until you hear the patient's association. Dreams never concern trivialities. The ego functions continue in dreams, although diminished. There is still censorship and defenses, only less severe, less strict. There are still defenses of distortion and disguise, like condensation, symbolization, and so on. There is always, or almost always, some awareness of dreaming. Ninety-nine times out of a hundred you know you're dreaming. It's a rare time when you wake up and think: Well, it's only a dream. Most of the time you wake up and you know you were dreaming, somewhere in the back of your mind. Sometimes one dreams of having a dream, yet goes on sleeping because it's only a dream. But above all, Freud stresses the regression in the thinking and the ego functions which occur in dreams. This is of basic importance but very complicated.

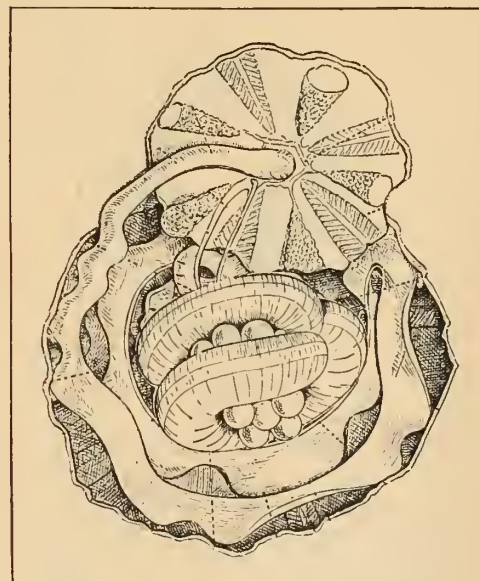
Freud also said that we tend to forget our dreams, because we dream every night, as part of the process of falling asleep. But we forget them, because so often they are painful to remember when we awake. And this is a very crucial point; your attitude not to good dreams but to bad dreams. And I say to you, a person who dares to remember his bad dreams can generally forget his psychoanalyst. Why do we have painful dreams? Very often we dream painful dreams because of our wish or our need to be punished, out of a sense of guilt, or out of a masochistic need. But sometimes dreams fail to fulfill their wishful function. The dream tries to make a disturbing stimulus pleasureable, it fails, and you wake up with a nightmare. But there is still a third category of painful dream: and that is the dream about traumatic events. You have an accident: you go to bed and you dream about the accident. Why. . .wishful? No. . . Punishment? . . . not necessarily.

And Freud puzzled and puzzled about this type of dream. The dreams of trauma, the dreams of shock. Why do we repeatedly have them? I will come back to what he answered finally many years later.

In the meantime let me add some recent work on dreams which is very interesting. In the last few years a group of workers, Kleitman, Dement and others, proved that if you went to sleep and you put an electroencephalogram apparatus on your head and took the electrical wave patterns you could see when people were deeply asleep without dreams, or when they were dreaming, according to the wave patterns. And according to that experiment it became very clear that everyone who slept dreamt many times every night—between four and seven times. But even more interesting, they then awakened people when they started to dream. You could tell it by the electroencephalographic patterns or by the ocular movements under the eyelids. They woke them everytime they began to dream; interrupted the dream and then let them go back to sleep. Everytime they dreamt they woke them again. And they found, amazingly, that if you did this, these people became extraordinarily disturbed. Like I described about sleep deprivation, you saw a dream deprivation. These people developed difficulty in their thinking, perceptions, and concentration. They developed pathological hallucinations, and hunger, and outbursts of aggression. Once the experiment was stopped they went to sleep and dreamed two or three times as much as they would normally dream, as though there were a dream hunger or a dream deficit. And people said, now wait a minute, how do you know that isn't caused by the sleep that's being disturbed and not the dream disturbance. So they did the same experiment, interrupting the sleep not when they were dreaming but when they were not dreaming. There was no trouble; they went back to sleep, their sleep was not disturbed, they had none of the symptoms that I described above. The crucial pathology of sleep is dream pathology.

There are many other interesting things about dreams. A word or two: dreams and schizophrenia, some ideas of Rosen that schizophrenics are really in a dream state; Levin's work about dreams and depression and the whole question of the dreams of depressives and its relationship to the mother's breast. Color in dreams: some interesting ideas of Caleb, Linn and others. Some people occasionally dream in colors and I have found this interesting fact that painters always dream in colors. In fact they look at you and say,

"Well, don't you?" And I have come to a conclusion, a temporary conclusion that everybody dreams in colors every night and it's washed out and filtered out in the process of waking up. Because so many times you say, "Oh, I dreamt so, and so, and there was this blood." And you say how do you know it was blood? "Well, I knew it was blood." And I think you knew it was blood because there was color but you just censored the color; it's been repressed as you wake up. Some interesting work on blind people's dreams. A man named Blank did it and found it fascinating. They do not dream in visual images, but in sounds, in touch, in temperature, in movement. All right, but I want to go back, to Freud who was struggling with "Why do we dream traumatic dreams?" This led Freud to his last discovery and what I think was one of his great contributions; his conception of the death instinct.

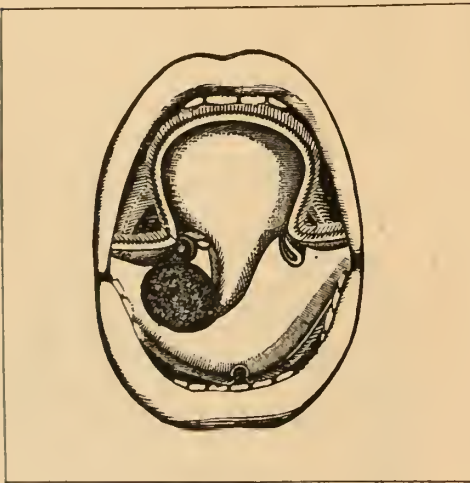


III

Let us go on to discuss death. As I said, from 1899 to 1920 Freud struggled with the problem of why do people tend to repeat painful dreams. In 1920 he wrote a book in which he talked about something beyond the pleasure principle. The book was called "Beyond the Pleasure Principle." He had postulated before that, that what motivates people, drives us, is the search for pleasure. And now he made an important amendment and said there's something else that drives us. Another kind of drive that's beyond pleasure—that has to do with the need to repeat and to repeat and to repeat—a repetition compulsion. What is this urge to repeat? And he said this urge to repeat derived from a deep-seated, instinctual drive that propels all living creatures to return to what they originally were—inanimate, inorganic,

dead. He then said he felt there was a death instinct—an instinct propelling all living creatures to die. So you see I have made the connection now between sleep, dreams and death. And I want to go on with some of Freud's ideas and then some of my own. Freud offered these ideas rather modestly. He said, "These are speculations. These are theories, hypotheses. I do not even urge you to agree. I only urge you to pay attention." And he predicted that these ideas would be most unpopular. The psychoanalysts themselves never fully accepted his ideas. There are I would still say today a minority of psychoanalysts who accept the notion of a death instinct.

What does this mean? To be brief: There are two sets of instincts, said Freud. One set, the life instincts, represented by Eros, love, sex, self-preservation. The aim of these instincts, this



group of instincts, is to form close units—to build higher and higher, bigger and bigger combinations of units. These are the life instincts. And there's another set; the death instincts, which are relatively mute but which are manifested by sadism, by hate, by this compulsion to repeat and, later on, he added, by all the destructive urges of aggression and hostility. These are the manifestations of the death instinct. What is their aim? Not pleasure, but the return to a tensionless state of unanimation or inanimate being—to go back to an inorganic, old state from which we once came—when we were inorganic matter—dead.

All of life, he said, is a compromise between these two conflicting forces: forces to live, love, preserve—versus forces to destroy, to die, to go back to death. And these instincts fuse together and that's how they manage to hold each other in check, and when they defuse and separate, then you get the real morbid pathology.

What was his evidence? He admitted it was flimsy. But the repetition compul-

sion, the repeated traumatic dreams, the fact that in transference, when a patient is in analysis, he not only repeats with his analyst the pleasurable, loving, wonderful experiences, but also the horrible, painful, deadly, hostile, aggressive, miserable experiences as well.

Why, Freud asked, do we have the need to repeat, the repetition compulsion? He found clinically deep masochistic urges in people, originating seemingly from early childhood on. The unconsciously guilty ones who seem driven to hurt themselves or kill themselves in one form or other. You see this in the paranoids, the severe obsessionals, the negative therapeutic reactions of some patients who go for years and years in analysis and instead of improving, only get worse. And he thought it was not only the fault of the analyst, perhaps, but also the need of some people to be miserable, to suffer, and to die. Certain animals, certain fish who travel hundreds and thousands of miles to get to a certain place in order to spawn and die; certain birds who seem driven to die in a certain way, in a certain place—but to die. The fact that certain animals, after sexual satisfaction, die. And even the fact that in human beings the pleasurable sensation after full sexual satisfaction is often described as resembling death—a pleasant death. He speculated: it seems, in the sexual act, for example, the loss of the sexual material in the ejaculation of the sexual act, the separation of the sexual product from the body, leaves the death instinct all by itself for a while. And that's why you get this death-like feeling. And he said, look, these are speculations; but he felt he had touched on something important.

Even in primitive societies, where the children are regularly exposed to death and dying, even though they don't get as horrified as we do, to them, too, death is always felt as evil, some spirit, some devil, something hostile is at work. My own position about this, I must say, is uncertain. However, I am more and more inclined of late to accept the theory of a death instinct. I am, because I have terribly impressed by the overwhelming importance of destructiveness and hostility in all people. And I don't see where it is lacking. I only see that some people use it intelligently and some people stupidly, some primitively and some in a more civilized form. I am more and more impressed by the fact that the more infantile people are, the more regressed, the more deadly, the more destructive, the more self-destructive they are. I am more and more impressed that the only thing that has a chance to keep people from killing themselves and others is to have some deep experience of being loved by somebody. And that if children

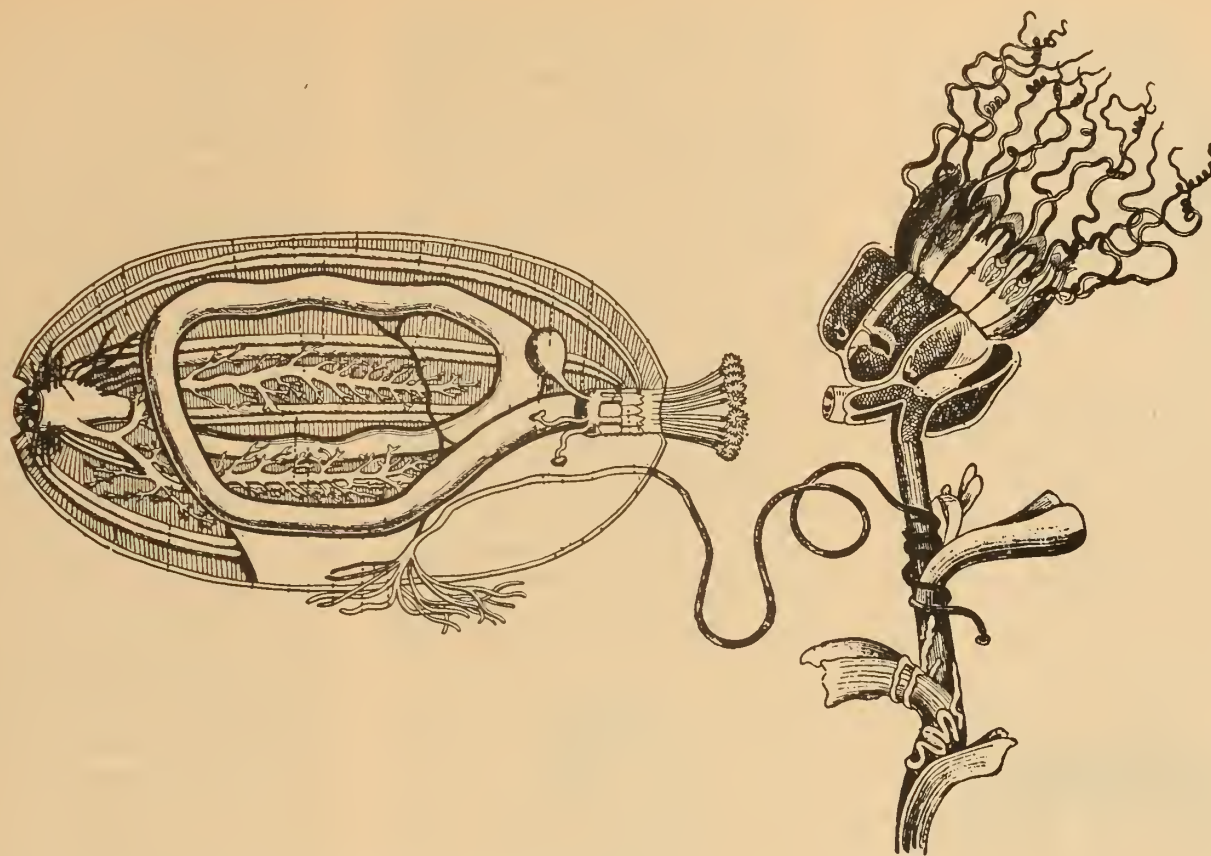
don't have this experience early, they die or become psychotic. If people don't have it later on in life they too will either die, or kill somebody—in some form or other.

With all of that I still want to say I'm not altogether convinced, because I could explain some of this on the basis that there are destructive drives but are they actually death instincts? Are they originally directed internally? Or does it really start out with externally hating those who hurt and frustrate you—and then it gets turned inwards. When frustrations arise and you are afraid to destroy the people you love because you need them, then you internalize the destructiveness as a defense and that's how you get the destructive instincts.

Let me go on to other aspects of death now. What is death all about and what can we do about it? And now I speak for myself alone.

Part of the difficulty is that people confuse the two components of death: death and dying. They are separate. Although both are unpleasant and frightening, people fear each of them differently. To some people, dying is terrible and death isn't so bad, and visa versa—to some people dying is a frightful thing and death less so. Montaigne, you know, said, "It is not death, but dying that alarms me." On the other hand, I read a poem by e. e. cummings, whom I admire, who said exactly the opposite. Let me mention it briefly—it's interesting. "dying is fine but death, o baby, I wouldn't like death if death were good, for when, instead of stopping to think you feel of it, dying's miraculous. why? because dying is perfectly natural. perfectly, putting it mildly, lively. but death is strictly scientific and artificial and evil and legal. we thank thee god almighty for dying. forgive us oh life the sin of Death." And for e. e. cummings, the only word he capitalizes is Death. I must say I disagree with him wholeheartedly. I think it's great when you're far away from dying, but the closer you get, I think it becomes quite evident that dying is much more frightening than death although both are no bargain.

Well, what is frightening about it? Let me say we know much more about dying than about death. We know about dying in a variety of ways. Some people have been close to dying and we know something of their experiences. But we know a lot about fantastic notions about dying, as well. But about death we know little. We have never been dead and conscious and thinking and perceptive. Recently I read a book by Fciful which contains very interesting ideas about death and which prompted me to talk about this. Freud's notion was we have no conception of death when we were



children. There's no idea of death because to them people live and go on living. Now, some live in one way or another way but there's always people living. The only conception of death to a child is somebody is gone, is absent. And in fact, in dream symbolism, the symbol for death is somebody goes on a trip or is away, is missing. All death notions come much later in childhood. Usually four, five, six, somewhere in there, if not later. But what what we do find is that later anxieties do then get displaced onto death. Now let me mention a few very typical neurotic, unrealistic meanings of death and dying. I want to underline: these are unrealistic and neurotic. For many people death and dying means torture. Now this is strange, because actually most instances, of dying today with modern medicine, with modern drugs and modern surgery there is relatively little torture. You find that when a person really goes through a closeness to death, their perception, the thinking, all of this is diminished, and if you talk with people who have made suicide attempts and have recovered (if it wasn't swallowing some corrosive poison), but let's say taking sleeping pills overdose and coming back: it is interesting how rarely they experience this as something horrible. What we seem to get the notion of, the closest picture we can get to what is

death like and this is purely an approximation and perhaps some wishful thinking: it is like sleep. The dreamless blank sleep. Even deeper . . . but again I say we have little evidence.


This is pure speculation. But the tortures, what are all the tortures people imagine about death that makes them so panicky? And if you study this you get some very interesting fantasies; let me point them out to you. For many people death and dying is awful and torture-some, because you are helpless. Now an interesting question comes up, why is helplessness equated with torture? Why does it have to be terrifying? Again it's like what we talked about with sleep. Why is passivity so terrifying? It's terrifying, yes, if you live in a world full of monsters. Then helplessness and passivity is terrifying. Or death and dying means loss of control. Which means being at the mercy of terrible instincts or being overwhelmed by shameful impulses and so forth. Or death and dying means body destruction either on the level of castration or on another level of body damage, of complete bodily obliteration and extinction. But in all these instances the people who talk about it talk as though they're experiencing it. And you see what they're experiencing is some other childhood dread, some other childhood anxiety that has been displaced onto death.

The fear of the unknown is claimed to be what is terrifying. But why must the unknown always be terrible and awful? Why should the unknown be terrifying? Unless you project all kinds of terrifying things about the unknown. Or it's told the fear of death is the fear of nothingness, the fear of loss of identity, extinction, obliteration of the self. But wait a minute, if you are dead you're not perceiving this, and now you can't have it both ways, now you're dead but you're looking at it and saying, "There I am, poor me, dead, without any identity." Here is a real example of animistic thinking. You are dead but you are still thinking. And a man who had an identity when he was alive has an identity when he's dead. He's not aware of it, but others are, and if he had none, if he was a glob when he was alive, he's a dead glob. And here let me be clear, I don't mean a man has to have fame or fortune or popularity, but only an identity. He was a person, he had characteristics, and you could tell him apart from he or her or it or Joe or Blow or Schmoe. Or it is said that death is frightening because it's lonely and you're alone. But you know, again I would say that this is animistic thinking: if you're dead you're not thinking and if you're not dead then what are you worrying about? You can't—this whole idea of, there I'm dead but I want togetherness! I must say this kind



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of a notion I'm opposed to. It is only a childhood conception of abandonment now projected onto death. I'm dead and there I am: Poor me, all alone. But these are people, I will tell you, who are alone, and lonely when they are alone, and do not have the capacity to be alone without being lonely when they are alive. All these terrors can be condensed into the following: Either they're due to animistic, magical thinking and feeling sorry for oneself, or death has become personified into the grim reaper, the witches, the devils that you've had in childhood: i.e., mother and father; or, (3) That childhood anxieties are displaced now and remobilized onto death. Four: All of this is loaded with hostility. Most important of all is that death has become aggressified, dying has become aggressified, and all kinds of aggressive impulses are displaced from you onto death and dying. And essentially, that's my fifth point: people who fear punishment for their hostile and sexual impulses and are loaded with unresolved hostilities, and have little capacity to love which would neutralize this are terrified of death.

There are other problems. I maintain that you cannot properly handle the fear of death by the following maneuvers; these are points I want to attack. You cannot handle the fear of death by denying it; like believing in immortality, which the religions would try to offer you. Religious people for the most part fear death more than unreligious people, it has been found. Besides, to be an orthodox religious person in order to gain some immortality, I believe, is too high a price to pay. The whole notion of the soul was invented to belittle physical death and give you some notion that the mind has a separate existence; I don't believe it, although I wish it were true. I think this is some form of a bribe to make you accept some kind of religious worship. I don't believe in glorifying death and making life all the more drab and that's what they try to do. The more you glamourize death and immortality and the hereafter, the more drab and unimportant and degraded is life. I don't believe that death is a fulfillment or is the beginning of eternity or what the existentialists seem to be saying, that the only way you can really get the quintessence of living is dying. Or the mindlessness of Zen Buddhists. I'd lump them all together as some kind of escape from life and as an attempt to deny that there is death. All denial mechanisms are unreliable, fragile devices. It takes a tremendous amount of maintenance to keep up denying; there's no guarantee and they usually fail.

Secondly, I don't believe that the way to prepare for death is to be in a state of vigilance, devoting your life to various safety measures. I don't believe the

safety seekers ever escape death or are better prepared. Quite the contrary, people who devote their life to safety are constantly living with death. That's their companion; not you or me, husband wife, child—death is their constant companion. And I say these people who live very little with other human beings have little happiness. These frightened ones who are being vigilant and striving for security, these are the ones, paranoid in their basic makeups, suspicious, obsessed with the ideas of death, who want to drop H-bombs, who want to make preventive wars, who want to have private shelters — who want to renounce living to save their miserable lives. I don't want to live in a fallout shelter. I don't think that's much life in it. I don't want to die, either, but I don't want to live in a perpetual fallout shelter. I'm not ready to do it. It's interesting how so many people who are so afraid of dying kill themselves to avoid dying. Many suicides are suicides of people who are terrified of dying in one way but will kill themselves in another. Death instinct? Perhaps.

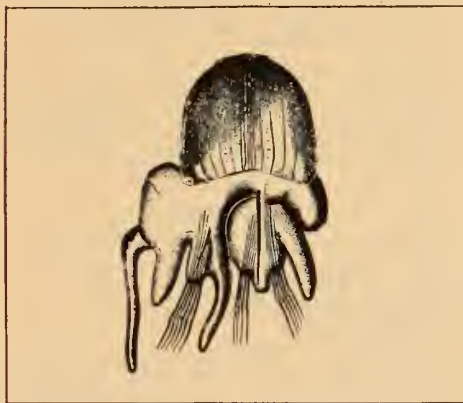
Just as I don't approve of the safety addicts, I also don't believe in a third group, the death seekers. They are the ones who, instead of being afraid of death, are always going out with open arms to woo death, to get close to death. You know; I mean the impulse-ridden, counterphobiacs, psychopaths; the addicts who are constantly searching for some kind of peaceful oblivion. Oblivion seekers are what they really are, but it's all a kind of death. They only want it to be a peaceful oblivion. The Miltonian eaters, the alcohol addicts, all belong to the oblivion seeking people. They have perhaps given up living, they have already started dying, only a little bit is still alive. I don't believe any of these methods succeed.

Now I have come to the end of my presentation and you can now say, all right, now you've told us what's wrong and what's bad, so now what do you have to offer as a realistic attitude toward death? I think I have a little to say about this although I'd love to skip it. What is a healthy attitude toward death? What is a realistic attitude toward death? I will introduce it by saying: the capacity on the one hand to face death, but also to be able to push it away, to not think of it. To face death when there's reason to face it, when death is imminent; somebody's death or your own, or society's. But not to live with it, as your constant companion; to be able to forget it, to repress it, to suppress it. Not to deny it or glamorize it. Let's face it, death is unpleasant. It's painful, it's sad, to say the least. But neither dying

nor death has to be a sheer terror. It should not and does not have to be unbearable. It should be bearable, one should be able to die—as a human being, decently—that's enough. I want to bring out a few points here. The realistic pain in death is due to the fact that death is inevitable, it is inescapable, it is inexorable. There is no choice about death, one must die, one has to die, eventually. How, when, and where, you might alter in one way or another. But eventually time runs out and we all have to die. But I want to say about this, that this is one of the great bonds of suffering. That man shares with all his brothers. It's the one place where we are all equal victims, where we are all tyrannized. I want to say that death is the only common enemy of man. And if you realize this, then you will realize, too, that this makes a person who faces this feel a certain closeness to his fellow man—gives this common bond of hating all forms of tyranny. And it makes people who are civilized and intelligent love the opposite—freedom. Freedom is the great antithesis to death. And people who are aware of death and fear it but don't dread it or worship it, they cherish freedom.

You know, I want to mention here a side issue; people who recognize death for what it is hate capital punishment. You are, of course, familiar with Albert Camus, and I would recommend all of you to read him who feel anything like what I'm describing, because here was a man who loved liberty and freedom and hated death. I want to say a few words that he said about capital punishment that are worth repeating briefly: this is Albert Camus: "Bloodthirsty laws, it has been said, make bloodthirsty customs. But any society eventually reaches a state of ignominy, in which despite every disorder the customs never manage to be as bloodthirsty as the law. Those executed during the occupation led to those executed at the time of liberation, whose friends now dream of revenge. Elsewhere, states laden with too many crimes are getting ready to drown their guilt in even greater massacres. One kills for a nation, or a class that has been granted the divine status. One kills for a future society that has likewise been given divine status." Another place: "If public opinion and its representatives cannot give up the law of laziness which simply eliminates what it cannot reform, let us at least while hoping for a new truth, not make of it the solemn slaughterhouse that befouls our society. A death penalty as it is now applied, and however rarely it may be, is a revolting butchery and outrage inflicted on the person and body of man." I quote this because, how can

you listen to a talk about death and face its inevitability and humility in front of it and believe in capital punishment. Let me go on—a digression. People fear death because death is really truly the end of life, the termination. And there are those who hate to give up life because life is joyful. They hate therefore to die. And one hates to give up life because life offers hope. And it's sad to die, even when you're disappointed, as long as you have some hope. Only the hopeless want to die, and interestingly enough, do. You know the only unexplained deaths we have in medicine today. (I should be careful: in certain physiological observations about unexplained deaths.) Hopelessness can cause death. If you study apathetic children who are deprived of love for prolonged periods in their early childhood, they die. You can see the same thing in certain experiments with mice.



But you know all the rest of us want to live. The sick want to live, even the old. I spoke to an old lady I know, a friend, who said, don't believe it when they tell you that when you get to be seventy-five you don't care about living. We pretend it; we want to live every day, and another day, and another day, just as much as you do. And I believe her. All right, how do you face these painful realities?

I have now only a few things to say. Number one: there are things even worse than death. If you can really believe that, it is a consolation, small, but it is a consolation. I believe torture, slavery, tyranny are worse than death. Secondly, one can die more easily for a cause than under any other condition. Do you know, I think there is only one other time when a healthy adult human being is unafraid of death. And that is when he's full of righteous anger and hate, but righteous anger and hate without guilt. I maintain that is the only time a healthy human being is unafraid to die. If you love justice, and you must be a justice lover to hate without guilt, and you would see a little child be mistreated, I'm sure you could attack the

biggest bully and monster without any fear of dying and without any thought to the consequences. But for that you have to care about people. To have any sense of hate without guilt you must care about people, you must be involved, it must matter to you. And again I want to say, if you do care, how do you justify private fallout shelters?

Another point; if you want to face death without panic, you must have respect for your own identity. You have to retain the sense of who you are even in sickness, even in pain. It's not loving yourself, it's not narcissism; it's not grandiosity. It's accepting who you are, and not giving it up because you're in pain, or frightened. Not changing your name or your religion, your beliefs, your values, because you're scared. The atom scientists who become religious at the last moment of life because of their guilt for Hiroshima—I must say I can understand them and I pity them. One has to respect one's identity. One has to face death, in one's own way. Freud, after twenty years of cancer and some twenty-five operations finally resigned himself that he was going to die and wanted to die. He was eighty-three years old. He did it with dignity, quietly, and resignedly. That was his way. He was a great man. He was an old man. Others can do it in other ways. Dylan Thomas, the poet, died at thirty-nine, and he said, and I will just quote one passage: "Do not go gently into that good night; rage, rage, against the dying of the night." And he died an alcoholic at thirty-nine. I can't say he was wrong for him, but I have a feeling raging about it is more dignified if it suits you—if you are an angry man. And he was. And many of us are.

There is only one kind of immortality that I believe in. And that is only so for those people who care about others, not only care about themselves. There is one kind of immortality that is real, and that is that other people who matter to you will remember you. But for that you must be involved with them. Above all, you must be involved not only with your own circle of friends, but with the next generation, the children, the pupils, the students, the young. I think if one does that one is at least remembered. And that's real. . . it is only a small consolation, but it's a realistic one. I want to conclude by saying I fully believe that life and living is to be enjoyed to the fullest. And death and dying is only to be endured. That's all—but that we should be able to do. I'm sorry that I have no more cheerful answers, and my answers are hard ones. But to paraphrase something Freud once said, what one cannot reach by flying, we must reach by limping. . . Thank you.

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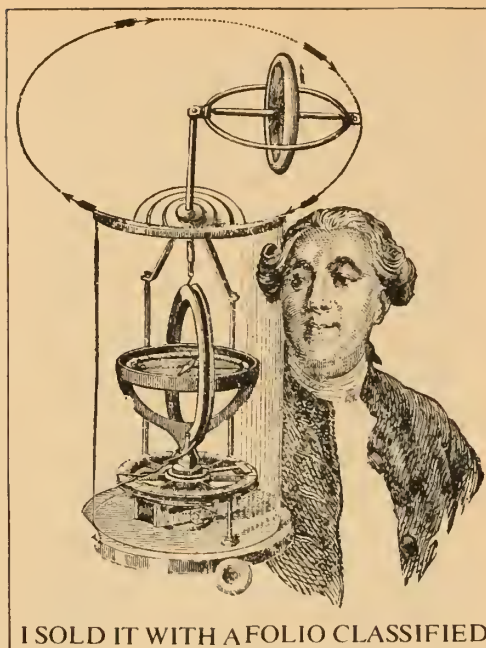
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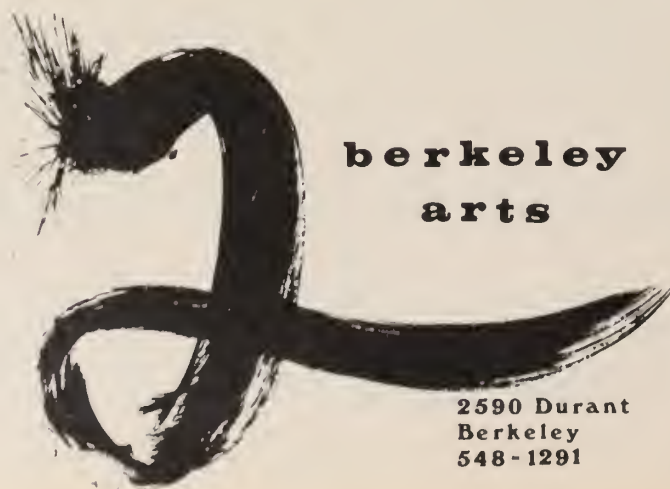
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